Digital CreativeArts special edition

Windows Mac

Illustration

Illustrator ★ CorelDraw ★ FreeHand ★ Photoshop

No.7

100 PAGES OF ILLUSTRATION EXPERTISE

SPARKLING VECTOR ART

★ Create amazing posters, logos and flyers
★ Illustration tips to save you time and money
★ Expert advice on the biggest vector packages

LEARN FROM THE PROS

ESSENTIAL TRICKS FOR ILLUSTRATORS

We reveal the techniques used by the pros to fashion stunning images

LEARN HOW TO CREATE THIS AMAZING IMAGE

PROFESSIONAL ADVICE

11 EXPERT DESIGN PROJECTS INSIDE

Boost your illustration know-how with this set of essential tutorials

★ Create stunning logos in Illustrator
★ Design a cool flyer in FreeHand MX
★ Achieve comic book art with Photoshop
★ Fashion landscapes and figures in CorelDraw
★ Build futuristic cityscapes using Illustrator
★ Become a vector design master right now!

CD MISSING? SEE YOUR NEWSAGENT NOW

"excite, enthuse and entertain"

ISSUE 07 £5.99

HIGHBURY 9 771740 277007 07

Buick Eight
B 31764
COREL® Painter™ IX
Stickler by Greg BANNING
Commercial illustrator
Made by hand with Corel® Painter™
The FASTEST Version of Painter. EVER.
For full product information please go to www.corel.co.uk/
Available at:
amazon.co.uk
dabs.com
Jigsaw
MacWarehouse
© 2004 Corel Corporation. All rights reserved.

SIGMA

Only pure data can create truly natural images and outstanding picture quality.

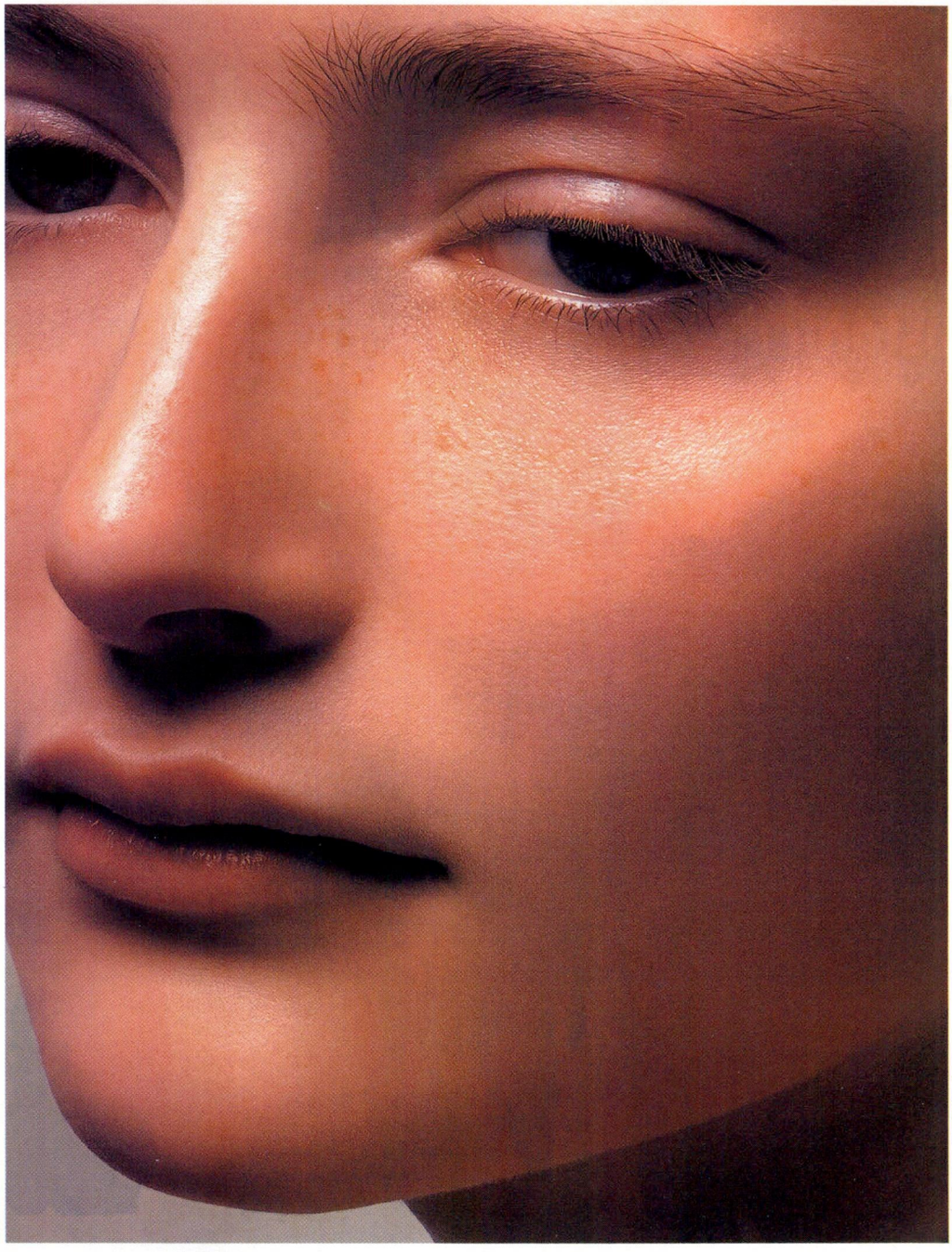


Photo data:
SIGMA MACRO
105mm F2.8 EX,
F19 at 1/125 second,
ISO100,
M-Manual exposure,
M-Manual focus,
HI mode
(1,512 x 2,268 x 3 layers)

10.2 million pixels of true colour reproduction - don`t compromise on quality.

Major features:

- 10.2 million pixels (3.4MP Red+3.4MP Green+3.4MP Blue) • Lossless RAW data recording system
- Latest technology, no interpolation, no blur filter • New AF algorithm • ISO 100, 200, 400, 800 and 1600
- Enhanced sensitivity, improved dynamic range, improved accuracy, reduced noise • Dust protector
- Upgraded Sigma Photo Pro 2.0 software featuring new Fill Light feature and X3F embedded Rendering Data
- Long exposures (max 30 seconds) • Exposure in 1/3 increments • Wireless TT-L flash available
- Firewire (IEEE1394) and USB interfaces • NTSC/PAL compatible • Sports finder
- CF card (TYPE I/II) and Micro Drive • Single battery power system (CR-V3)
- Large range of lenses, flashguns and accessories available • Data recovery
- Dimensions/weight: 152mm/6" (W) x 120mm/4.72" (H) x 79mm /3.1"(D) / 785g /27.7 oz. (without batteries)

NEW **SD10**

For further information and full colour brochure please contact:

Σ Sigma Imaging (UK) Ltd, 13 Little Mundells, Welwyn Garden City, Herts. AL7 1EW Tel: 01707 329999 Fax: 01707 327822

e-mail: sales@sigma-imaging-uk.com

For an on-line demonstration of Sigma Photo Pro 2.0 software please visit our website www.sigma-imaging-uk.com

Host Unlimited Domains
with the UK's best Reseller solution

The Reseller account is a great way to manage multiple websites. Our unbeatable range of features - such as brandable web-mail, website creator and spam filtering - sets you apart from the competition and our award winning online control panel allows you to set up and manage services in real-time.

Unlimited Domains
You can easily add an unlimited number of domains to your account at no extra cost. All your domains are load balanced across multiple servers using our unique ***envisage*** Hosting Technology. Each domain is a full Virtual Server hosted on your choice of Windows 2003 IIS6 or Linux Apache servers.

Scripting
envisage supports ASP, ASP.NET, Perl, PHP, ODBC and CGI. You can also instantly enable the .NET framework on any of your domains.

Web Builder
Our feature-rich online website building tool enables your customers to create their site with an easy to use wizard. There are advanced editing options for more knowledgeable users and as a reseller, you can custom brand the web builder with your own identity and logos.

Matrix Web Stats
With Matrix Stats you can monitor and analyse your websites traffic. Matrix Stats runs in real time and can be installed on any of your domain names.

Email
All your domains have unlimited POP3 accounts and forwarders. We also offer web-mail (which you can brand for your customers), virus scanning, spam filtering and SMS email alerts.

Databases
You can setup MYSQL and MSSQL databases instantly and use them with any of your websites.

FrontPage Extensions
You can install Microsoft FrontPage Extensions 2002 on any of your domains.

Control Panel
Our award winning online control panel is the industry leading tool for managing and provisioning your services. You can control everything from the web - from setting up domains, email, databases, installing FrontPage Extensions and more! All of the features of the reseller package are managed via your control panel.

Customized Control Panels
You can setup control panels for your customers to use to manage their individual domain names and services. You can completely customize the look and feel of your client control panels.

Plus....
- Your own custom name servers
- Create unlimited FTP accounts
- SSL Support
- Media Streaming
- Password Protected Folders on your sites
- Create dialup accounts for your customers: become a virtual ISP!

FREE INSTANT SET UP
£50.00
PER MONTH OR £500.00 PA

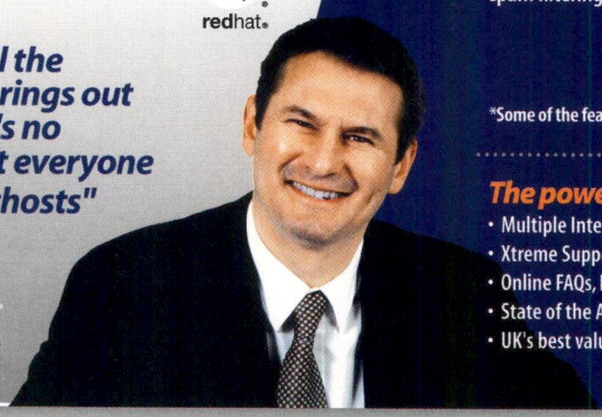
*Some of the features mentioned above incur additional charges. Please see www.fasthosts.co.uk for full price tariff.

New Technical Support for your customers

Exclusively available from Fasthosts, and unique to the hosting market - Fasthosts' Resellers can now choose to enhance their technical support with Brandable TechDesk:

- Every element of the service branded in your name.
- Full technical support available covering: email, hosting, domain registration, Internet access and more - 9am to 9pm, Monday to Friday.
- You specify the technical support your customers receive.
- All support calls answered in your name.
- Instant online set up and activation from your Reseller Control Panel.
- Unique script debugging and advice service covering technologies such as CGI, PHP, ASP and Perl.
- Online support ticket reports keep you informed 100% of the time.
- Your own unique technical support premium rate number - your customers only pay for the expert advice they receive over the phone, at just £1 per minute including VAT.
- Your Brandable TechDesk set up, managed and administered by us.

Microsoft .net connected · Microsoft Windows Server 2003 · redhat.



"I've tried all the reseller offerings out there and it's no wonder that everyone follows Fasthosts"

GEOFF COLLINS MXT LOGISTICS

Microsoft CERTIFIED Partner

The power behind web hosting
- Multiple Internet Connections
- Xtreme Support 24 x 7, 365 phone and email
- Online FAQs, Knowledge Base and White Papers
- State of the Art UK based Data Centre
- UK's best value domain names at www.ukreg.com

All your hosting needs
- Starter package from £1.99
- Business packages from £14.99
- Developer packages from £19.99
- Dedicated server solutions from £89
- 30 Day Money Back Guarantee

To speak to our Sales team call

0870 888 3821

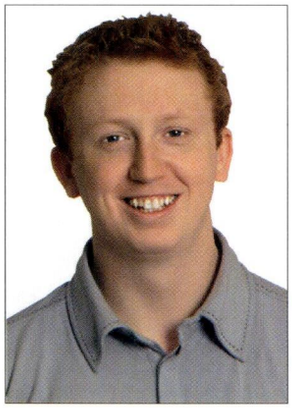
For more details and to launch your service within minutes, visit www.fasthosts.co.uk

fasthosts

www.fasthosts.co.uk

DCA100

Welcome



What's the most exciting form of digital creativity at the moment? You could point to 3D, to digital movie-making, to Web design – but I think the form that grabs people's attention more than any other today is vector illustration. Let's face it, few of us have failed to be riveted by the beauty we see on a billboard advert image, and how many times have you found yourself inadvertently reading a flyer about some DJ you have no interest in, just because the vector image on the front is so incredible?

Illustration can take many forms, though, and as soon as we decided to make this the topic for this issue's *DCA SE*, we set about trying to show you as many different methods as possible. If you think I'm talking rubbish, and that vector illustration is only one creative form, then think about this: if this mag was about painting, would you expect all the projects to use the same kind of technique? Of course you wouldn't – which is why you'll find projects on everything from creating stunning art to working on posters and flyers, from logos to character creation. And that doesn't take into account the completely different styles each digital artist portrays in their particular project.

So, if you're an Illustrator, FreeHand, CorelDraw or Photoshop user, prepare to receive a vital injection of advice from some of the world's best digital artists at the moment. I'm sure you'll not only find the tutorials helpful but, like me, will enjoy the artwork on show as well.

Thomas Watson, Group Editor
Thomas@paragon.co.uk

YOUR EXPERT GUIDES

Meet the team of digital art gurus who'll lead you along the path towards illustration happiness

I Love Dust

Portsmouth-based design outfit I Love Dust took on this month's cool cover project, prompted by a brief to create a Seventies disco chick in Illustrator. Add a sprinkle of font magic and some trademark I Love Dust rainbows and stars, and you have an incredible cover image. Find out how you can emulate the image on page 8.

Giulio Iusserevich

If you've ever seen Giulio's stunning vector illustrations before, then you'll know he's one of the finest exponents of Illustrator's wily ways. We gave him the brief of creating something amazing in Illustrator, and he duly fashioned a fine piece of vector illustration for us. Follow his progress on page 28

Mark Skillicorn

Known to the world as Supercorn, Mark is one of the foremost logo-makers on the planet today. Discover how you can emulate his crazy logo-creation techniques with his expert guide starting on page 36

Alun Edwards

Having fashioned flyers for everyone from Trevor Nelson to the Open University, Twelve:Ten's Alun Edwards was the perfect choice when we came to picking someone to write a flyer-creation workshop for us. See the fruits of his labours on page 64.

Digital CreativeArts special edition

Highbury Entertainment Limited,
Paragon House,
St Peters Road, Bournemouth
Dorset BH1 2JS
Tel: +44 (0) 1202 299900
Fax: +44 (0) 1202 299955
Web site: www.paragon.co.uk

CUSTOMER SERVICES
If you have a query regarding a subscription or a back issue, or would like to place an order, please contact the subscription hotline on **0870 444 8682** or email **dca@cisubs.co.uk** For all other queries, including missing covermounts, please contact Customer Services on **01202 200200**, or by emailing **subs@paragon.co.uk**

MAGAZINE TEAM
Group Editor Thomas Watson 01202 209379 **thomas@paragon.co.uk**
Group Art Editor Nick Trent
Sub Editor Colleen Johnson
Designer Phil Scott

CONTRIBUTORS:
Patrick Boyer, I Love Dust, Giulio Iusserevich, MagicTorch, Shingo Shimizu, Mark Shufflebottom, Mark Skillicorn, Twelve:Ten, Mark Towse, Lawrence Zeegen

COVER ARTWORK:
I Love Dust (www.ilovedust.com)

COVER DISC SUPPORT:
If you have any difficulty with your free CD, please refer to the disc pages for contact information

COVER DISC PRODUCTION
Digital Projects Manager Lee Groombridge
Multimedia Editor Matt Budd

ADVERTISING
Advertising Manager Jennifer McCann 01202 200264 **jenny@paragon.co.uk**
Advertising Sales Executive Samantha Paterson-Crofts 01202 200233 **sam.pc@paragon.co.uk**
Ad Copy Controller Lauren Deans

PRODUCTION & DISTRIBUTION
Production Manager Dave Osborne
Bureau Manager Chris Rees
Scanning/Prepress Wesley Neil
Circulation Manager Tim Harris
Tel: +44 (0) 1202 200200
Fax: +44 (0) 1202 200217

INTERNATIONAL LICENSING
Digital Creative Arts Special Edition is available for licensing overseas. For details, please contact:
International Manager Cathy Blackman
Tel: +44 (0) 1202 200205
Fax: + 44 (0) 1202 200217
Email: **cathb@paragon.co.uk**

DIRECTORS
Managing Director Mike Frey
Production Director Jane Hawkins
Group Circulation & Marketing Director Kevin Petley
Advertising Director Peter Cleall

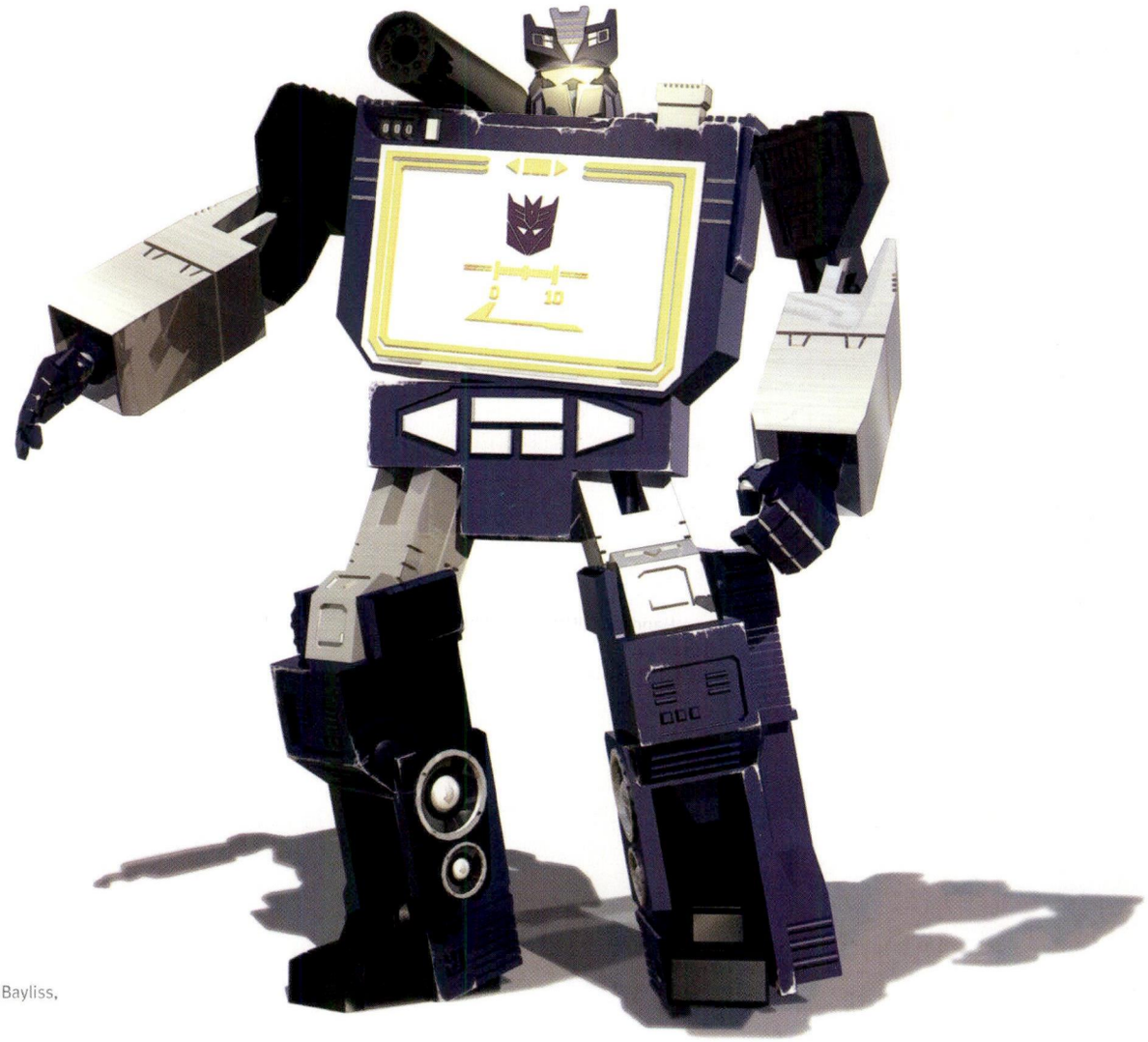
Printed by **St Ives (Andover) Limited**
West Portway, Andover, SP10 3SF
Distributed by **Seymour Ltd**,
1st Floor, 86 Newman Street, London W1P 3LD
Tel 020 7396 8000

PLEASE READ OUR SMALL PRINT
All text and layout remains the copyright of Highbury Entertainment Limited. *Digital Creative Arts Special Edition* cannot accept responsibility for any unsolicited material or transparencies. *Digital Creative Arts Special Edition* is fully independent and its views are not those of any company mentioned herein. All copyrights and trademarks are recognised and all images are used for the purpose of criticism and review only. No part of this magazine may be reproduced without the written permission of the publisher. *Digital Creative Arts Special Edition* accepts no responsibility for inaccuracies or complaints arising from advertisements within the magazine.

© 2004 Highbury Entertainment Limited
Digital Creative Arts Special Edition: ISSN 1740-2778

Highbury Entertainment Limited is a wholly owned subsidiary of Highbury House Communications PLC. Registered in England. Registered Number 2483576. Registered Office: The Publishing House, 1-3 Highbury Station Road, Islington, London N1 1SE.

There's only one thing more fun than watching movies and playing video games. Making them.



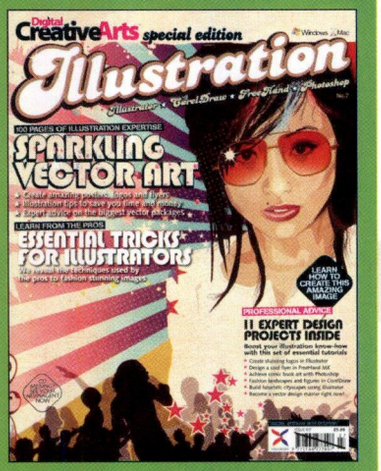
© Hasbro. 2004 'Soundwave'
Image appears courtesy of Charlie Bayliss,
3D Artist and Escape Graduate.

Escape Studios, the school of visual effects, offers a fresh model for learning. Taught by industry professionals, our courses provide the most up-to-date training in 3D animation and visual effects available. Come and learn the skills which created video games such as Grand Theft Auto and films like The Lord of the Rings. If you would like any more information on our courses or the career opportunities in 3D animation, visual effects and games development, please don't hesitate to contact us.

escape

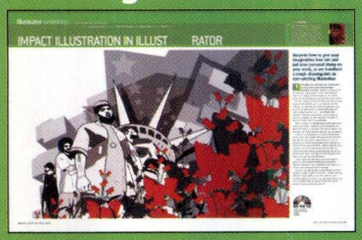
For more information on 3D and VFX courses call
020 7524 7570 or visit www.escapestudios.co.uk

WHAT'S ON THE COVER



08 ..... CREATE THE COVER
16 ..... ESSENTIAL TRICKS FOR ILLUSTRATORS
27 ..... 12 EXPERT DESIGN PROJECTS
36 ..... CREATE STUNNING LOGOS
40 ..... BUILD FUTURISTIC CITYSCAPES
50 ..... FASHION LANDSCAPES
64 ..... DESIGN A COOL FLYER
84 ..... ACHIEVE COMIC BOOK ART

Amazing vector art...



Incredible logos...

Stunning flyers...

Digital CreativeArts Special Edition 07

Contents

Discover what's in store for you in this issue of *DCA SE*

Essentials

08 Create our cover
I Love Dust lift the lid on how they fashioned this issue's fantastic vector cover, and reveal how you too can inject a little disco chic into your next image creation using Adobe Illustrator

16 Explore illustration
There's a world of illustration techniques out there to be conquered, and your vector journey starts here. Discover how you can take your first steps in the world of illustration, thanks to our round-up of the techniques you'll need to master

24 Profile – Matthew Curry
Sometimes known as Matt, sometimes Ninja Cruise, Matthew Curry is always known as an amazing illustrator. We get the skinny on the Photoshop techniques he uses to generate his impressive montage-based images

27 Workshops
Your illustration issue of *DCA SE* contains a hefty 11 expert tutorials designed to show you the ropes in all forms of vector design. Prepare to increase your knowledge of Illustrator, FreeHand, CorelDraw and Photoshop

56 Achieve illustration excellence
If you've assimilated the information in our earlier feature, and find that your thirst for illustration know-how hasn't yet been fully satiated, prepare to take your vector power to the next level. We speak to some of the finest digital artists in the world to discover what makes them tick

89 Subscriptions
If you enjoy *Digital Creative Arts Special Edition* why not subscribe to our sister title *Digital Creative Arts*, which is published on a more regular basis. You'll get nine issues and nine CDs for just £26.96 – a saving of 50 per cent

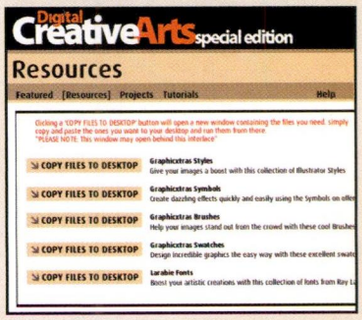
90 Knowledge Base
Is Illustrator irking you? Is FreeHand freaking you out? If your vectors are vexing you, take a look at our comprehensive round-up of illustration help and advice, and prepare to banish your Photoshop fiends to memory once and for all

98 Next issue
We've touched on the might of Photoshop in this issue, but next issue we're going back to our roots to provide you with 100 pages of dedicated Photoshop advice. Get ready to have your creative juices well and truly flowing with our ultimate guide to creating stunning images in Adobe's killer package

96 On your free CD

This issue's cover disc is jam-packed with 650Mb of essential illustration utilities and advice. Find out exactly what's on the disc by turning to page 96.

650MB OF ILLUSTRATION HAPPINESS
Digital CreativeArts special edition
Illustrators' Toolkit
A compendium of essential files to help you create stunning illustrations today
PLUS! PROJECT FILES
MUST-HAVE FILES TO HELP YOU FOLLOW THIS ISSUE'S PROFESSIONAL TUTORIALS
QUIXELVIDEO TUTORIALS
Boost your Illustration know-how with this selection of great walkthroughs
OVER 500



One hour of video tutorials
Boost your Illustrator skills with this set of walkthroughs from QuixelVideo

Over 160 Illustrator resources
Create better illustrations today with this bumper collection of must-have resources

Over 300 fonts
Kick-start your next design project with this round-up of fantastic fonts from Ray Larabie and Dingbat Depot

Essential tutorial files
All the files you need to follow the projects in this issue of *DCA SE*

create a disco scene

[writer: **I Love Dust** | software: **Illustrator**]

CREATE OUR DISCO COVER IMAGE

Discover how you can, with a mixture of hard work, Illustrator magic and a damn good idea, fashion a piece of Seventies chic that will impress everyone who sees it

ON THE CD

egogirl.jpg
paper.jpg

YOURGUIDE

I LOVE DUST is a UK-based design studio specialising in branding, graphic design, illustration and Web design. Recent clients include Hugo Boss, Marks & Spencer, Ash & Charlotte Hatherley, Double Dragon Music, Three Gut Records and Sneaker artist Dave White. The studio is currently working on projects for US-based store Deluxe, and has a collection of limited edition tee-shirts, with some great collaborations coming soon. Visit **www.ilovedust.com** to find out more.

We asked I Love Dust to create a disco diva for a striking illustration as the main focus for a cover with a disco look, using Seventies-style text and incorporating a background that would enhance the imagery and relate to the theme.

This workshop will show you how, using some of Adobe Illustrator's basic and intermediate tools and windows, they created a great-looking illustration with a retro look and texture.

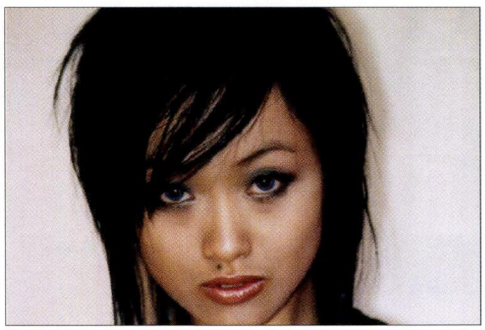
We start off by giving you some techniques to create a realistic vector illustration of the girl, and go on to show how you can create a neon-inspired Seventies-style text effect. Along the way, we hope to show you how using Actions can help speed up your design process when creating detailed graphics.

Using different textures in Illustrator can often produce unexpected and interesting depths to your work. We used an unfinished paper texture, scanned in to produce a slightly withered and aged poster feel that's in keeping with our subject matter.

We persuaded I Love Dust to produce a special edition of the cover image for this tutorial – hence the cool new title font and other subtle alterations. ■

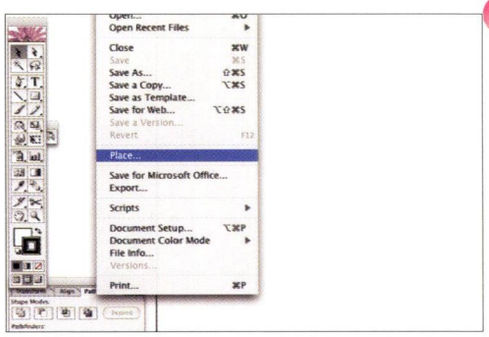
Step-by-step: disco deluxe

Dig out the flares and the platform heels – it's time to disco!



1: The idea

To start this illustration we created a quick sketch of an idea, brainstorming along the way and making notes of elements to add to the illustration to complement the theme. At this point, we chose a photograph of the girl to base the illustration around.

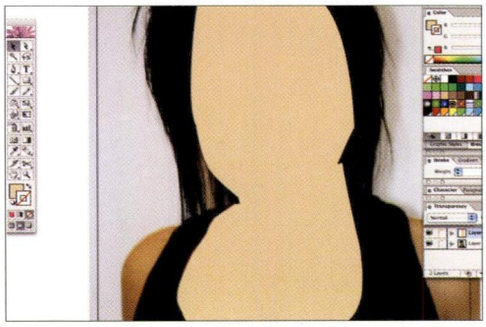


2: Importing the original photo

We begin by creating a vector illustration of a girl as the main focus of the illustration. Create a new document, the file size for this workshop being 250mm x 315mm. Import the image of the girl by using the File, Place menu, then navigate to the image.

3: Starting the vector illustration

Create a new layer in the Layers palette – if this is not open, you'll find it in the Window palette. Now begin by tracing the basic shape of the girl's face and upper body, using the Pen tool with a thin stroke set at 0.25. Change this by using the Stroke window.



4: Choosing the base skin colour

When you're happy with the basic shape, using the Eyedropper tool, pick an area of colour on the imported image to select the base colour for the skin tone. When you've chosen a colour, drag it from the Colour window into the Swatch window and fill the basic face and body shape.

CREATE OUR DISCO COVER IMAGE

Creating vector illustrations

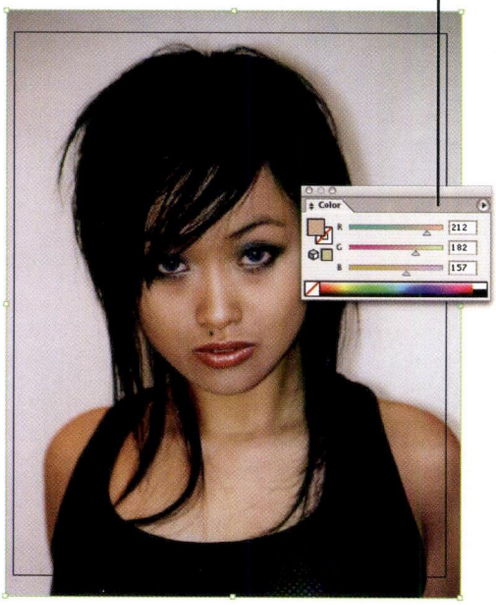
Illustrator is perfect for creating vector illustrations, from using basic tools such as the Pen to using the Gradient window and Transparency window to help create a realistic vector illustration

The Pen tool

The Pen Tool is essential to trace all the shapes and build up the illustration

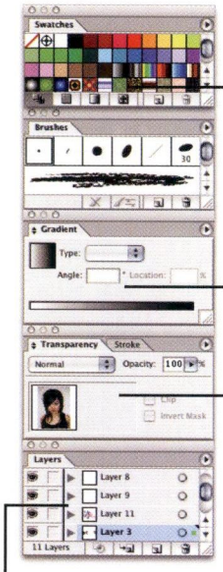
The Colour window

The Colour window shows any colours that have been picked or the colour of a selected object. You can also edit colours here, using the RGB or CMYK sliders



The Swatch palette

The Swatch palette is essential to building a selection of colours. These can be added by dragging the filled box in the Colour window into the Swatch area



The Gradient window

The Gradient window helps create gradient fills, which can easily be edited using the colour sliders at the bottom of the window

The Transparency window

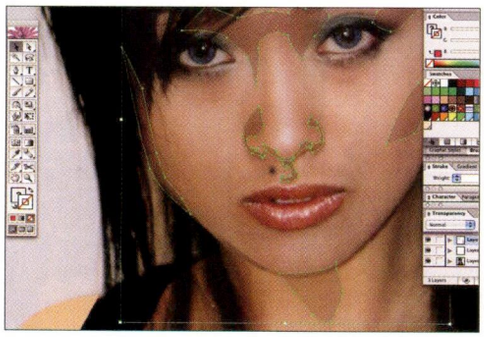
The Transparency window will help create transparent areas within the illustration, and also create some interesting overlay effects

The Eye Dropper tool

The Eye Dropper tool helps select colour when picked from an imported bitmap image or vectors created in Illustrator

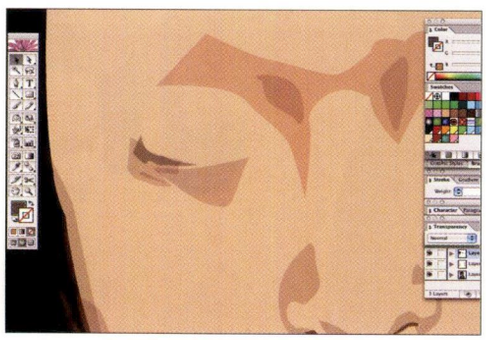
The Layers palette

The Layers palette is very handy for viewing and hiding areas of the illustration as you go, plus it's a great place to organise your work



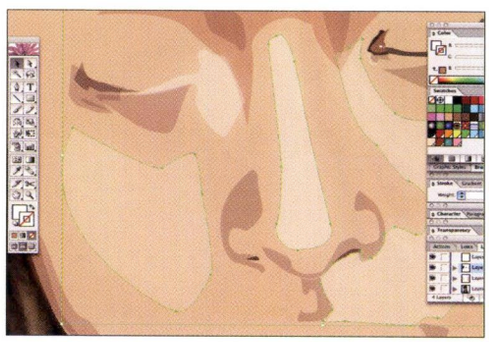
5: Choosing the basic shadow colour

When you've filled the base skin tone, decrease the opacity to around 15%. Now create a new layer, and again using the Eyedropper, select a basic shadow colour, choosing one which best suits the shadows the face casts. Add the colour to the Swatch palette and begin tracing the shadows.



6: Adding depth

To add depth to the contours of the face, using the same technique, start adding some darker areas and detail to the shadows by using a darker colour than your initial shadow colour and tracing area, which shows an obvious darker shade.



7: Highlights

You should now have the basic skin colour and shadows built up, so it's time to add the highlights. Hide the base colour layer and the shadow layers or decrease the opacity again, add a new layer and began tracing the highlighted areas. Use a white fill and experiment with the transparency to get the right tone.

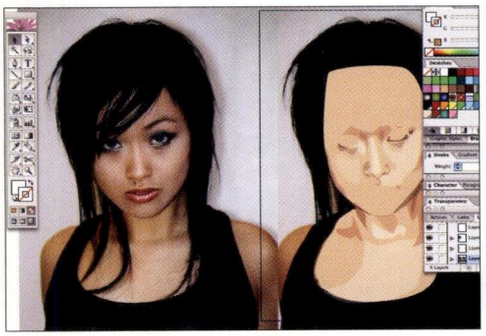
CREATIVE**PRIMER**

The final touches

For this workshop we were asked to create a disco theme to the illustration. Once we had drawn the girl and were happy with her, we felt she needed something more to bring her in line with the theme, so we decided to add some big Aviator-style shades and a Seventies-style white jumpsuit. We created these by simply taking a photo of a pair of Aviator-style shades, then imported this into Illustrator, and with the Pen tool traced a basic outline of the glasses. To create the transparent lenses we began with a gradient orange to white, and when placing this over the illustration of the girl, gave the lenses an Overlay effect using the Transparency window. To create the jumpsuit we searched the Web for pictures of people wearing something similar, and used these as a reference.

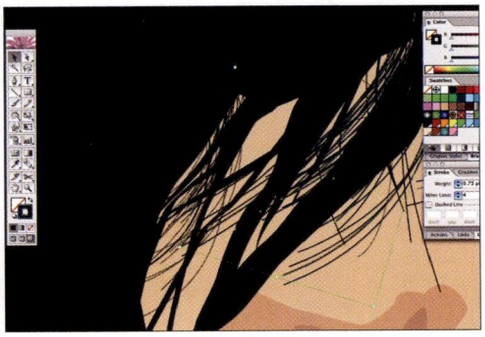
WEB**RESOURCES**

Although we could point you in the direction of many Illustrator resources, the simple truth is that using search engines such as Google is the best way to find inspiration for retro illustration. We looked at Seventies album graphics and poster design to help spark some ideas. And, after all, that's what it's all about.



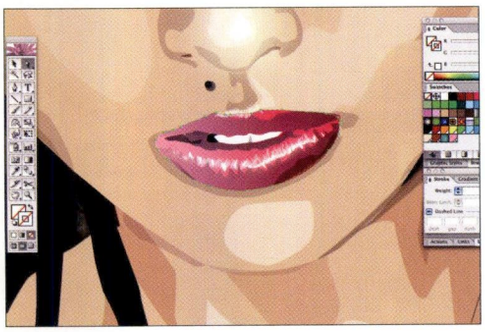
8: Comparing the illustration

By now the vector illustration should be coming together. Copy and paste the bottom photograph, and place this next to your illustration to compare. Start experimenting with the colours until the two images look similar.



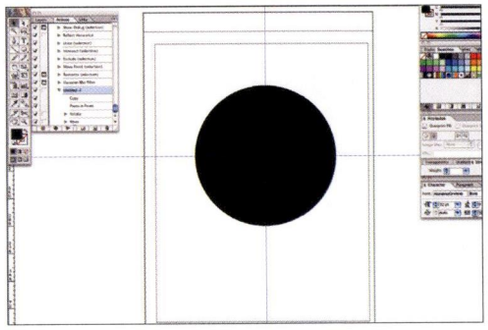
9: Tracing the hair

To create the hair, start by drawing a basic outline shape, again creating a new layer and tracing using the Pen tool. When you have the basic shape, create groups of individual hairs by using the Pen and creating curved lines. Add a stroke to these, using different point sizes to get a realistic look.



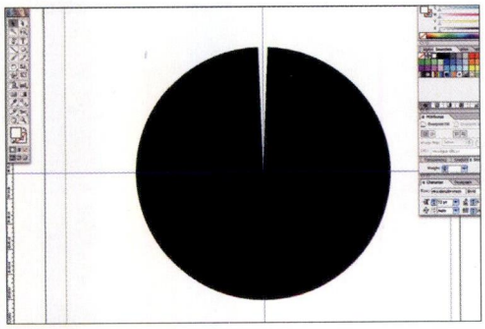
10: The lips

For the mouth, create a base colour then add dark/light shapes for shadow and highlights. Don't be afraid to change the colour of the lips. Using the same technique as for the eyes, draw a curved line where there's a highlight and add a sketch brush to the stroke. Make the stroke white to give a jagged highlight.



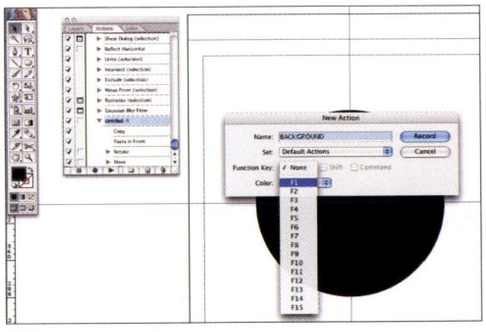
11: The light beam effect

Open a new document the same size as the first one – 250mm x 315mm. Draw a circle (holding down Shift) then place two guides in the exact centre of the circle. Do this by selecting the shape and zooming in using the Magnifying Glass tool to the centre point of the circle with it selected.



12: Creating the basic beam

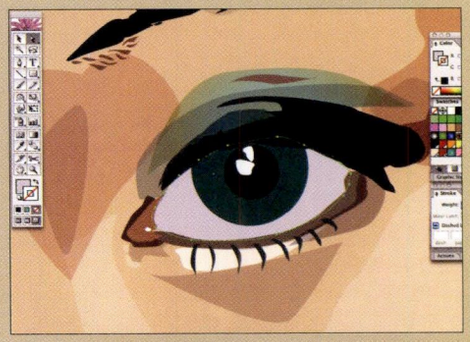
Add a new layer, select the Pen tool, change the fill colour to white and start your anchor point. On the centre point of the circle, draw a shape as if taking a tiny slice from the circle, to create the first light beam shape. The best way of doing this is to use the guides – try to keep this as equal as possible.



13: Duplicating the light beams

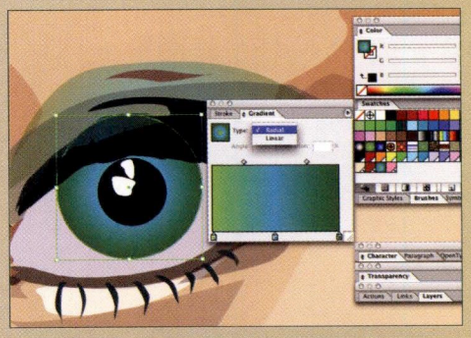
For this we will need to set up an Action (see Actions boxout on page 13). This Action will repeat the beam shape at an angle, which will help position the beams at a good distance apart to create a fan effect.

Create vector eyes



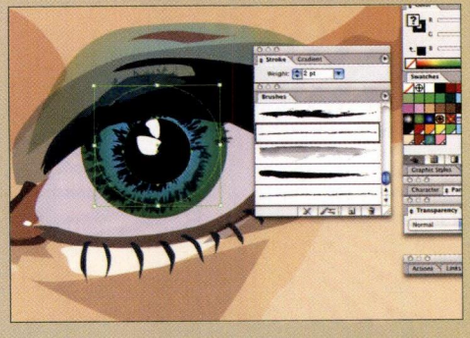
The basic shapes

Start by tracing the basic shapes, including any make-up such as eye shadow – you can exaggerate this as much as you feel necessary. Try to use as much detail as the image allows, and use white to create bright highlighted areas.



Realistic colour

To add realistic colour, open the Gradients palette and apply the basic gradient in the window. Using the drop-down, change it to Radial. Experiment with colours by dragging them from the Swatch palette to the small square at either end of the gradient bar at the bottom of the window.



More realism

To help create a more realistic eye colour over the top of your gradient-filled colour, create a circle roughly two-thirds the size and add a 2pt stroke. In the Brushes palette, try out various brushes – a small scratchy line brush is best for eyes. Decrease the transparency until it looks right and save.

CREATE OUR DISCO COVER IMAGE

Creating the background

Create an interesting background by simply using tools such as brushes and the Layers window, plus the Actions window to cut corners. Here's what you need to know

The Brush window

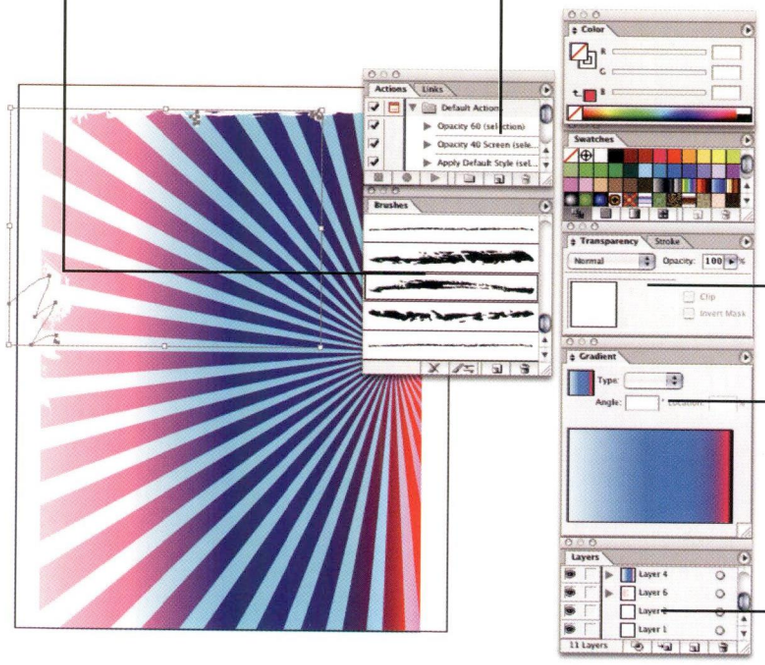
The Brush window is helpful to add interesting stroke effects to lines and shapes, and has a huge library of styles

The Actions window

The Actions window is great to use when you need to record a function that will be repeated a number of times

The Pen tool

The Pen tool is used to create shapes to build up the background



The Transparency window

The Transparency window is useful to add overlay effects to graphics

The Brush tool

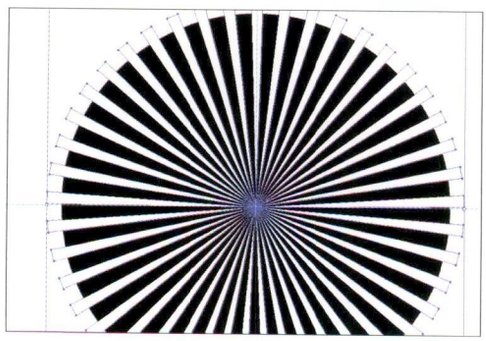
The Brush tool is needed to create sketchy lines which, with brush strokes added, can create messy graphics to help distress an illustration

The Gradient window

The Gradient window is used to create and control gradient fills on basic or complicated shapes

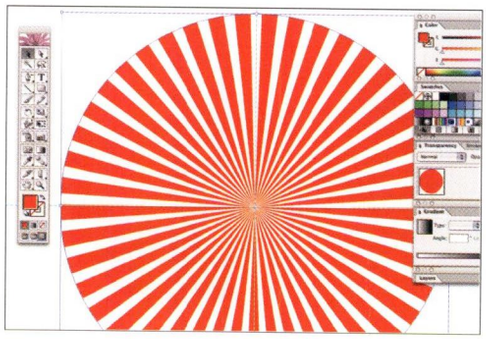
The Layers window

You'll find the Layers window helpful in rearranging graphics and organising different elements of the illustration



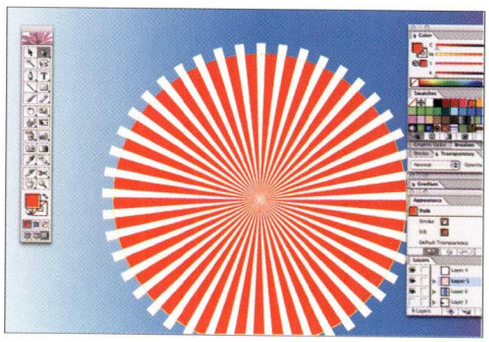
14: Grouping the beams

When you have the beams covering the base circle, group all the beams using Apple/Control & G, so you are left with a base circle, which you can edit, and a group of beams.



15: Change the base circle colour

The next step is to select the circles and then change the colour to the default bright red – this should be in your Swatch palette already.

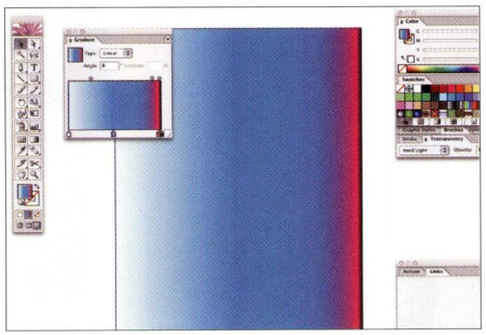


16: Resize and mask the beams

Resize the beams to fill the page by selecting them and the red circle. Draw a rectangle the size of the page in front of the beams. Select beams, base circle and new rectangle in front, and press Apple/Control & 7, which masks the beams within the rectangle (hit Apple/Control, Alt & 7 to unmask).

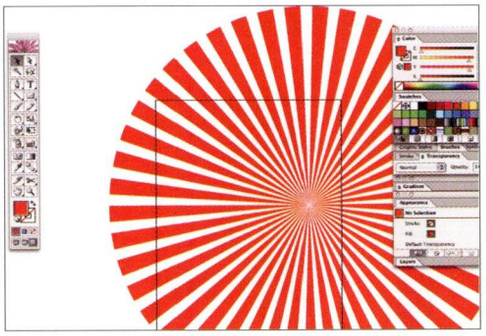
Using brushes

To create a distressed and aged poster look to the background in illustrator CS, use the Brushes palette. Click on the small arrow to the right of the Brush window, navigate to the Open Brush library and find Artistic Paintbrushes. Start by creating a border around the top and sides of the page. With the colour set to white, make the border around 15mm thick. Now using a contrasting colour, click on one of the brushes in the Brush window and just using the stroke fill, start to draw some sketchy shapes with the Brush tool. Experiment with the stroke thickness: set this to about 5pt for large areas of 'mess' and smaller for tiny distressed areas. Now change the stroke colour to white and position the 'messy' graphics around the border.



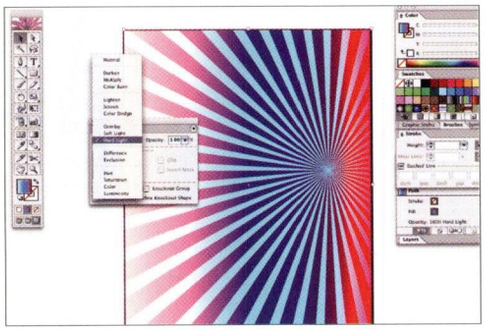
17: Add the background gradient

Create a new layer and draw a rectangle that covers the page. With the Gradient palette open, fill it with a linear gradient. Change the colours by either clicking the small coloured squares at either side of the Gradient slide bar, or drag a colour from your Swatch window onto one of the small boxes.



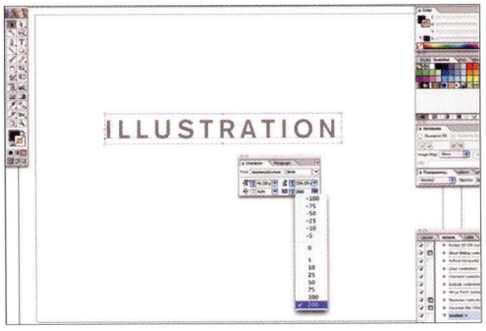
18: Editing the gradient colour

To add colours between the two gradient colours, simply click on the slide bar wherever you would like a colour to be added. This will add a new colour box. Alternatively, drag a colour from the Swatch window into the large filled gradient area on the Gradient window.



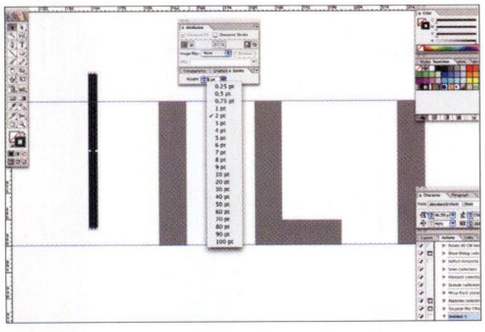
19: Setting the gradient blend

Bring back the layer below, with the light beams. Now select the gradient-filled rectangle. Using the Transparency window, click on the drop-down which is set to default Normal. Change this to Hard Light – which should allow the beams to show through the gradient.



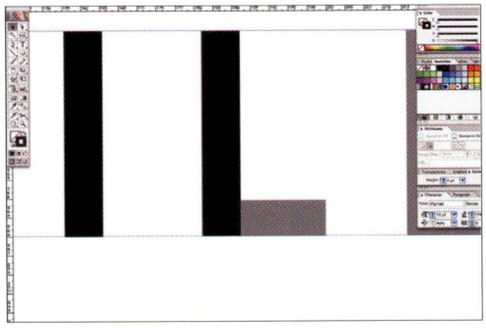
20: Starting the text

To create the neon light-style text effect, start by using a simple sans serif font, type out the word ILLUSTRATION in capitals and increase the letter spacing to 200%. Now decrease the opacity to around 50%. It's best to use a font as a guide, as this helps with the spacing and the line width of each letter.



21: Setting the stroke thickness

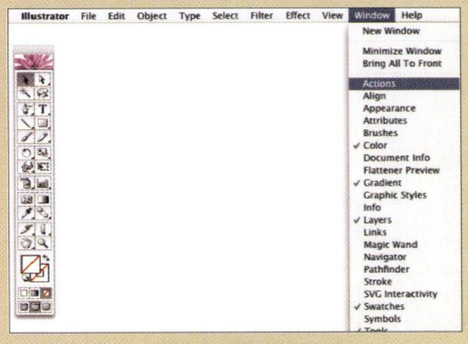
Place guides at the top and baseline of the word. Select the Pen tool, turn off the fill colour and choose the stroke – it's best to start with black or a bright colour. Draw a line from the top of the 'I' to the bottom. Experiment with the stroke thickness until it matches the text or is very close.



22: Text spacing

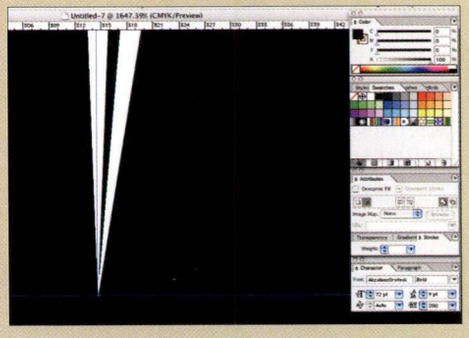
The next step is to copy and paste another line, and then place this over the 'L'. Now you should have two lines with a good and accurate distance apart.

Creating Actions



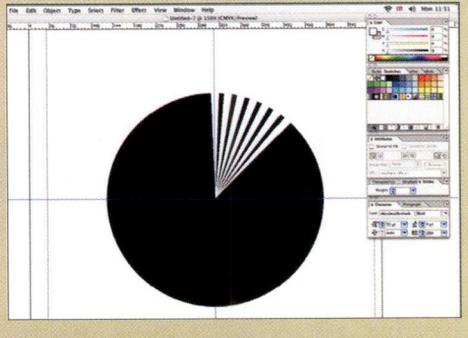
Starting an Action

You may be familiar with Actions if you are a Photoshop user, but these also exist in Illustrator. Bring up the Actions window and click on the Create New Action icon (along the bottom of the window, next to the trash can). Name your Action and select an Action Key. Here we've used the F1 key.



Recording the Action

Press Record, select the first light beam shape you drew, copy and paste in front (Apple/Control & F). With the copy selected go to Object, Transform, Rotate and input the angle you want the light beam to rotate. This gives the distance apart from each beam; we set this to -9. Hit OK.

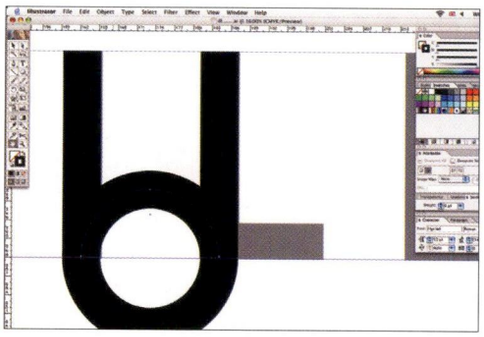


Centre stage

To move the thin tipped end of the beam to the centre, zoom into the middle of the circle and, using guides, move the tip into the centre of the circle. Repeat with the second beam by pressing F1. Continue until you have a semi-circle. Select each, copy then rotate 180 to create the other half.

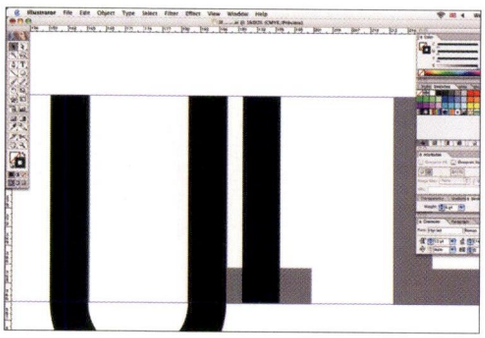
CREATE OUR DISCO COVER IMAGE

Continued...



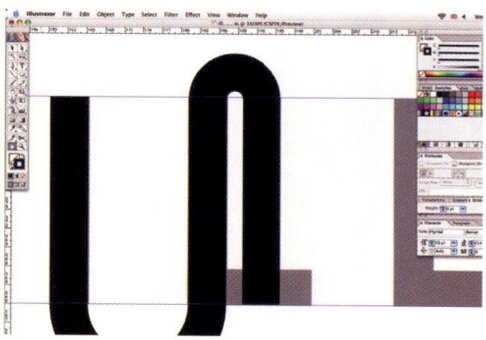
23: Adding a curve

Draw a circle, holding Shift to keep it true. Make the diameter roughly the same distance between the 'I' and 'L' and again with no fill; just use a stroke the same width as the new letter width. Now, using the Scissors with the circle selected, click the two middle points to cut them, then delete the top portion.



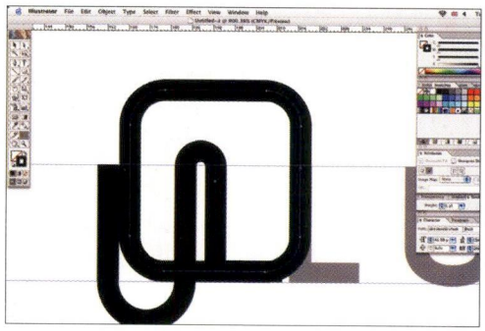
24: Creating the tube effect

Now, using the guides, the next step is to copy and position another straight letter line to create the tubular effect of the 'L'. Position this so that you have a small gap between the two sides of the 'L'.



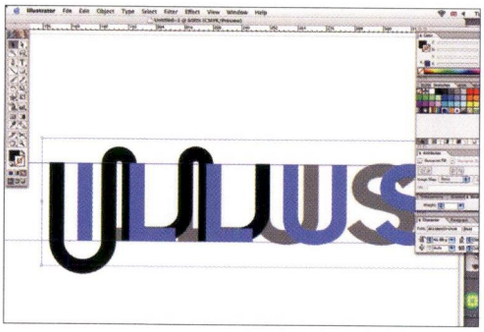
25: Curving the letters

To create the top curve of the 'L', copy the first curve and reduce this to around 50%, again using the same stroke thickness as the letter line width. Now zoom in to place this between the two points of the 'L' shape.



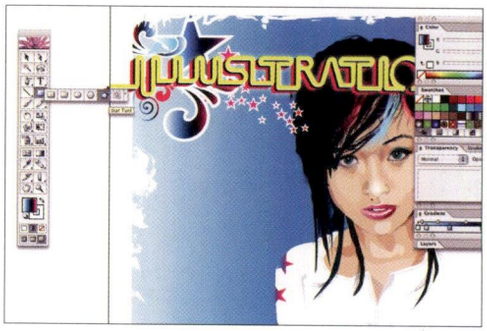
26: Joining the letters

Use the Rounded Rectangle to create a curve to link the letters; this helps avoid any misalignment between strokes. You can also use this shape to duplicate. Draw a rectangle and use the same stroke width as the letter width. Now use the Scissors to cut away the bottom right-hand corner, then delete the rest.



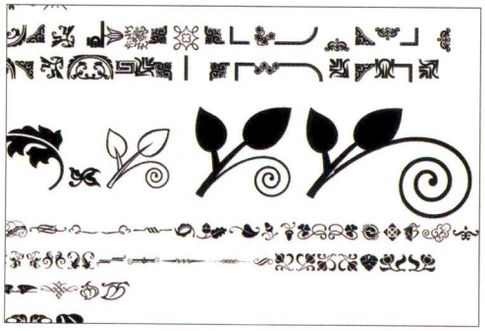
27: Completing the text

You should now have all basic shapes to create each letter, so keep copying and positioning the text line and the curves until finished. Move the base text layer along as you go to help keep spacing consistent. To create the 3D look, copy and paste the whole word and offset this with a new colour a couple of times.



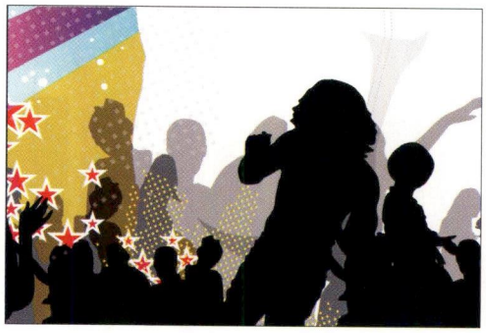
28: Adding the stars

It's time to add extra elements such as stars, which will bring the whole Seventies disco theme alive. To start, either use the Shape tool in the Tool window to bring up the default shapes, or draw a star freehand using the Pen tool. Start to add these in various sizes to the background.



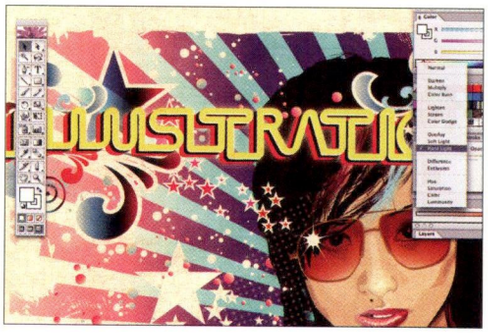
29: Adding the text decoration

To add curved shapes around the type, find some decorative border fonts or type embellishment fonts, and experiment with them. When you find some you like, select the text and press Apple/Control, Shift & O. Now edit the parts and merge parts from other letters to create decorative shapes.



30: Add the dancing silhouettes

Simply find a few pictures of people dancing and import them into Illustrator. Now, using the Pen tool, trace around the outline to create the figures. The more detailed the silhouettes the better.



31: Adding the paper texture

Finally, add the paper texture – this really helps the retro look. Scan some paper then import into Illustrator with the paper in front of all the elements. In the Transparency palette, change the blend in the drop-down to Hard Light. This will allow all the graphics to show, and leave white areas looking like paper.

HOT DEALS

FREE DOMAIN NAME

with every new web hosting account from £4.99 pcm*

EUROPEAN DOMAIN NAME SPECIALISTS

including .com .net .org .biz and .info

CHOOSE FROM OVER 50 DOMAINS

£4.99 from per annum

- ✔ Protect brands and trademarks
- ✔ Powerful online control panel
- ✔ FREE email and web forwarding
- ✔ FREE web-site creator

QUALITY EMAIL PLANS

Turn your domain into feature packed POP3 email addresses for the family or office.

SUPERIOR VIRUS & SPAM PROTECTION

- ✔ Choose from 4 plans
- ✔ 2 - 50 POP3 boxes
- ✔ 50 - 750MB storage
- ✔ Unlimited forwarding
- ✔ Advanced webmail

£1.49 from per month

BEST CHOICE WEB HOSTING

HOT DEALS

FREE SET-UP - NO CONTRACT
FREE DOMAIN NAME*
FREE ADVANCED WEB-TOOLS

£4.99 from per month

SUPERIOR IN-HOUSE SUPPORT

All-inclusive pricing includes:

- ✔ Comprehensive control panel
- ✔ FREE expert advice and support
- ✔ Powerful web-based email
- ✔ Instant activation
- ✔ Multiple daily backups
- ✔ Virus and spam protection
- ✔ Powered by Namesco's Network

+ Packages include E-commerce, PHP, ASP, SSL, MySQL and Frontpage extensions

FEATURE RICH HOSTING

PACKAGE	SPACE	POP3	B/W	PCM
StartUp	100MB	5	2GB	£4.99
StartUp+	200MB	10	5GB	£7.99
Business	500MB	25	10GB	£13.99
Business+	700MB	50	15GB	£16.99
Enterprise	1GB	100	20GB	£21.99
Enterprise+	1.5GB	200	30GB	£24.99

BETTER BROADBAND

HOT DEALS

FREE CONNECTION†
FREE DOMAIN NAME*
FREE ANNUAL HOSTING

- ✔ **NO** fixed contract
- ✔ **NO** usage restrictions
- ✔ **NO** Internet call charges
- ✔ Always-on connection

£19.99 from per month

LOWER PRICES

GREAT VALUE BROADBAND

PACKAGE	SPEED	CONTENTION	PCM
Home500	512Kbps	50:1	£19.99
Home1000	1Mbps	50:1	£31.99
Office500	512Kbps	20:1	£32.99
Office1000	1Mbps	20:1	£48.99
Office2000	2Mbps	20:1	£62.99

GUARANTEED 100% SATISFACTION GUARANTEED

Total Peace of Mind - Not only will your services benefit from 24/7 network monitoring and daily backups, they will be hosted on our super fast and secure Linux server cluster. Located at Telehouse (London), the largest and most successful Network Operation Centre (NOC) in Europe, your site will benefit from being situated directly on the Internet backbone and the home of the London Internet Exchange (LINX), ensuring accelerated communications, total efficiency and security.

"Namesco has consistently proven itself to be fast, reliable and professional. The site is a dream to use and the customer service is second to none."
www.classyexteriors.com

www.names.co.uk | sales@names.co.uk

Call us on 0870 120 8888

NAMESCO LIMITED
WWW.NAMES.CO.UK

Namesco Limited. Est. 1996. Britannia Court, 5 Moor Street, Worcester. WR1 3DB
Prices quoted exclude VAT at 17.5%. Cheques and major credit/debit cards accepted.
*Offer applies to .co.uk, .me.uk and .org.uk domains only. †Offer applies to Office broadband only.

EXPLORE ILLUSTRATION

If you've ever fancied yourself as a digital illustrator, you'll know just how many styles, schools and strategies are available. To help you decide if it's vectors that float your boat or pixel art that pushes your buttons, Andy Stewart sets off to pick the brains of the best in the business

Digital illustration is big business these days. A quick look at roadside billboards, club flyers or magazine covers should be enough to convince anyone that the art of the digital designer has never been in higher demand, and its popularity just keeps on growing.

But defining exactly what digital illustration is proves tricky. We all know what the words mean, yet the myriad of ways in which illustration can be applied makes it one of the most versatile of the creative arts, and as such it's pretty difficult to pin down. US-based digital designer Autumn Whitehurst sums it up neatly, though. "Illustrations are an interpretation of an idea," she says, "and the medium that an illustrator chooses will be critical in how that idea takes shape."

A glance across the following pages will immediately support that. With a strong creative vision and the right software, concepts can be articulated in limitless ways – each style opening new doors for expression. The one crucial skill that ties it all together is the need for some innate artistic ability. You don't need to be a virtuoso with a pencil to be good at computer art, but there's no doubt that most professional illustrators are proficient with traditional art techniques.

The basics of image structure are the same across media, after all, and with software increasingly able to mimic traditional drawing methods, the transition to digital has become almost seamless. "Digitally, the principles of working with an image remain the same," says Whitehurst , "although colour, composition and some kind of visual harmony are all still the most important things." So with this message in mind, let's take a closer look at the main branches of digital illustration and discover a little more about how the experts put them together.

Vector art

It's no great accident that vector illustration is currently one of the trendiest and easily recognisable of the digital art disciplines. The signature flat colours and clean lines are easy to spot and quick to grab attention, which of course makes the style hugely popular with advertisers looking to catch the eye of potential consumers. In addition, their reduced colour palettes and scalable technology means they are perfect when it comes to artwork for the Web.

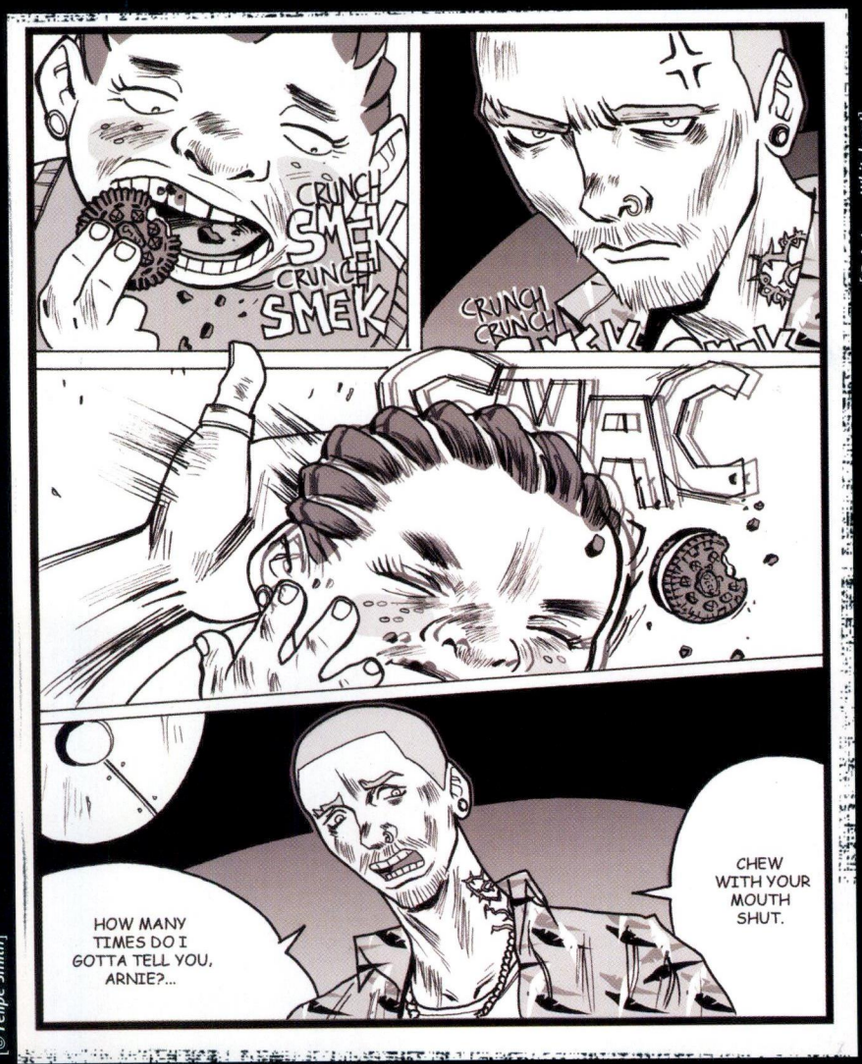
Premier London-based artist Matt Herring (**www.mattherring.com**) uses an innovative mixture of photography and vector techniques. He dabbles with Illustrator, FreeHand and Photoshop to create a unique style of artwork. But like so many prominent digital illustrators, his artistic background is distinctly hands-on and he views vector illustration as a natural extension of real-world screen printing. "My training was in traditional printmaking techniques and my jump into the world of digital art was a surprisingly easy move to make," says Herring. "Silkscreen printing, for me, was a simple process of layering flat colour, image and texture, which is very easy to reproduce in most graphics packages." And to his eye, the results are practically identical. "I don't think there is any major difference any more in terms of how finished traditional or digital artwork actually looks," he continues. "I enjoy it when clients question whether my work is digital or not, because I always try to add a 'printy' element to my pieces."

Created with precision by manipulating Bezier paths, the mechanics of vectors are based on mathematic principles that make them infinitely scalable without suffering degradation. This trait is extremely attractive to illustrators because it means images can be shrunk to a stamp or stretched to a billboard, without having to be redone. Paths are also easy to edit at a later stage, making vector images quick to tweak and rearrange if need be.

Vector shapes are often produced with photographs or hand-drawn scans as templates, digitally tracing as much of the outline and detail as needed. Programs

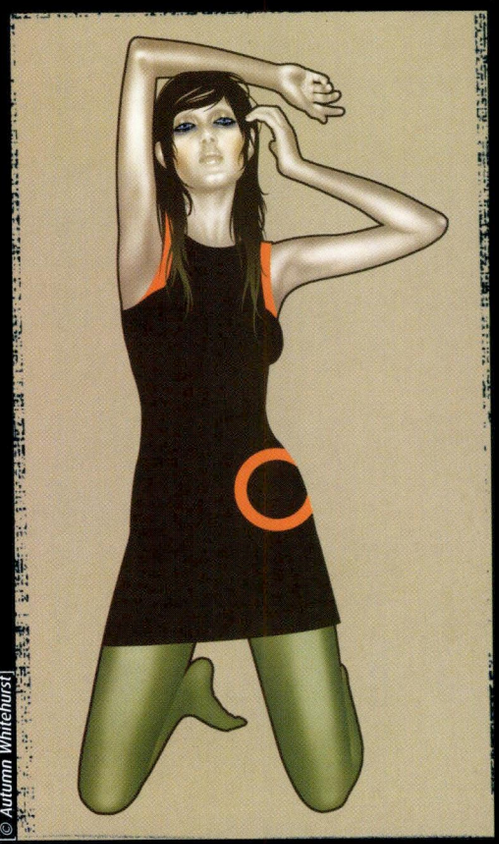
[© Anthony Robinson]

■ *Photo illustration mixes different types of media to produce stunningly complex images*



[© Felipe Smith]

■ *Many digital illustrators find a background in traditional art and sketching techniques a major bonus*



[© Autumn Whitehurst]

■ *Digital flexibility allows for styles to be intricately blended*

such as Flash can even create vectors automatically by tracing over photographic or pre-sketched material, allowing picture elements to be created quickly and with little effort. However, the real artistry comes when choosing which elements to take to the digital image, and knowing how to colour and arrange the final illustration.

"My artwork is concept-driven from the outset," says Herring. "I usually distil the brief down to three or four salient elements and sketch a rough idea. These elements are then sourced or shot and pasted together within the appropriately sized document. From there they are combined with shapes, colours and lines to produce a coherent and unified piece."

Keeping up to date is crucial and, since digital artists typically spend hours in front of a screen involved in their masterpieces, it's all too easy to become isolated from what's going on around you. Styles are constantly changing and trends can come and go at great speed, so keeping your finger on the industry pulse is vital. Not only does it make good commercial sense, but it can also act as a rich muse from which to draw ideas. "I find my sources of inspiration come from all over the place," says Herring. "I always keep my eyes peeled for the latest ad campaign and look out for club flyers or any printed ephemera. Styles are cyclical, and can dip in and out of fashion on a monthly basis. The

[© Autumn Whitehurst]

This self-portrait by Autumn Whitehurst mixes simple outlines with detailed facial elements for a dramatic finish

thing to do is keep your eyes peeled and allow yourself to adapt and develop. Don't be scared of change in your work."

Mixing media

While vector art focuses on clean shapes, simple forms and bold chunks of colour, other digital illustration techniques take things in the opposite direction. Since the arrival of Photoshop in 1990, artists have been able to digitally manipulate photographic material and combine it with other visual ingredients, and when layers arrived with Photoshop 3.0 five years later, the stage was set for a new form of digital image. In 1995, digital photo illustration was born.

Based on the traditional method of using scissors and glue to cut and paste photos and artwork together in new arrangements, it's a technique that has always been popular with children but has now become the favoured strategy of many an adult illustrator. This is primarily due to Photoshop's specialised, yet accessible and intuitive, toolset, but also reflects the success the strategy can have when attempting to convey a complicated collection of ideas.

Expert digital photomontage artist Anthony Robinson uses Photoshop's unique abilities to combine all kinds of material into images of astonishing complexity. "My style tends to be a bit of a cocktail of textures, drawings, charts, graphs, photography and 3D modelling," he says. "The emphasis is very much

[© mattherring.com]

Matt Herring's use of bold colours and complex shapes demonstrates how powerful and eye-catching vector art can be

[© Finn Campbell-Notman]

The line between traditional and digital is difficult to spot

on detail. Photomontage takes the best of other mediums and blends it into odd new mixes and it also allows much more scope for experimentation."

Take a look at Robinson's artwork in his online portfolio (**www.anthony-robinson.com**) and you'll notice that combining materials can create artwork with a dramatic, exciting and atmospheric quality. Detail is common in photomontage, but you'll find that Photoshop's layering and blending tools actually make the process quite straightforward. As a consequence, photomontage has become a technique commonly taught to most new graphic designers.

However, this popularity has made photo illustration a particularly competitive field of computer illustration. Because of this, photomontage artists need to be constantly reinterpreting their techniques to ensure that the art form continues to develop. "Every art student in the world now is doing Photoshop collage," laments Diane Fenster, a prominent US mixed media illustrator. "Frankly, from a commercial point of view, it gets more and more difficult to stand out in the crowd. An illustrator and an artist always need to find a way to make themselves fresh."

Robinson concurs: "Like all things, photomontage goes in phases of popularity, especially when publishers and advertisers are always looking to do something different from their competition." Illustrators need to keep pushing the boundaries of their art form, though, and as Robinson admits, "increased competition is always a healthy thing."

Sketching toons

While everyone knows that Photoshop is the king of detailed mixed-media illustration, less well known is the fact that it's also astonishingly good at producing line and comic-style artwork. Deftly sidestepping the need to use intricate filters and effects, the hand-drawn, hand-coloured look is gaining favour with artists and art directors alike.

Because of the time-saving tools that Photoshop offers, professional comic book artists are beginning to use the software to colour their hand-drawn sketches and are taking digital art into previously unexplored areas. Using a mixture of both hand-drawn and digital painting, new styles are surfacing that are making a massive impact on the established illustration industry.

Digital comic art has its roots firmly planted in conventional drawing practices, and renowned manga artist Felipe Smith (**www.felipesmith.com**) uses both digital and traditional methods to create pieces based on the popular Japanese-style art form. "I initially draw manga by hand with pencil or pen and ink, which forms the foundation," he says. "The whole page layout is done by hand, and the next step is scanning the image. I scan it in as line art or as a photo, depending on the kind of texture I want the image to maintain. Then, once the piece is imported into Photoshop and I've cropped and cleaned any unnecessary lines or spots, I begin to paint." According to Smith, actually colouring images is pretty straightforward. "I don't use any special brushes," he admits, "but I try to stay away from any pre-created Photoshop textures or stamps." Photoshop's stock selection of filters and effects do make it easy for comic art to become samey, and the real artist takes care to nourish and develop their own style. Not only is this artistically satisfying, but the results should be financially so too. "Digital programs have their advantages, but it's important to use the tools with tact and try to create something personal," Smith continues. "As many people use the same digital tools and same digital techniques, their art becomes very similar, and so their voice is lost among the pixels. It's important to find one's own way of using the tools, to try to create something more personal and distinctive if one has any hope of being original."

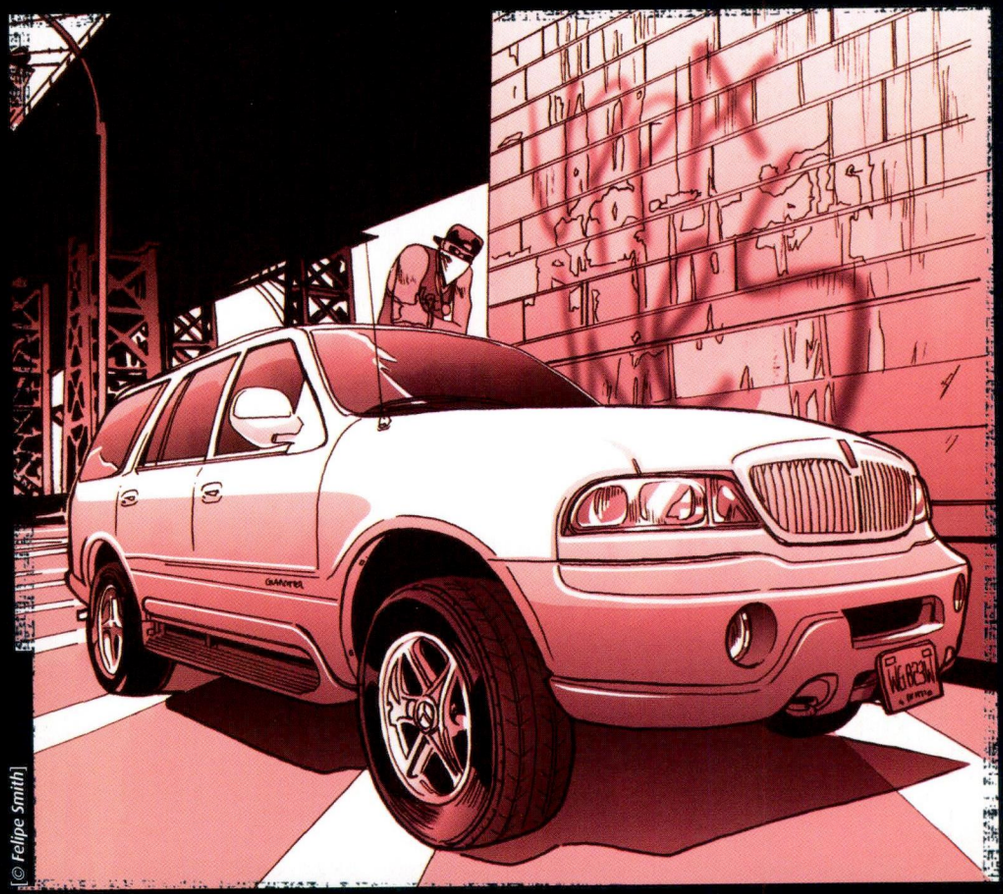
"You can now produce painted images that are all but indistinguishable from their hand-made equivalents"

TOOLING UP

ALL YOU NEED TO GET STARTED IN DIGITAL ILLUSTRATION

Digital illustration covers a broad range of styles, but there are certain software titles that are essential for blossoming artists. A copy of Photoshop CS (£605) should be the first thing on the shopping list and you'll need either Adobe Illustrator at £511, CorelDRAW Graphics Suite 12 at £422, or Macromedia FreeHand MX at £299 to get into vector art. A graphics tablet is also a great purchase if the illustrating bug bites hard.

Probably the best resource for every budding illustrator is the Internet, where you should be able to find out about the programs you'll be using as well as gazing in awe at the work of talented digital creatives the world over. One of your first stops should be **share.studio.adobe.com**, where you'll find a massive collection of tools, filters, brushes and stamps. If you still want more, try **www.psmeg.co.uk/pages/tutorials**. With all the latest news on all things manga, **akadot.com** is also interesting.



[© Felipe Smith]

There is wide cross-pollination of illustration styles, and you can detect many different influences in the work of Felipe Smith

[© Felipe Smith]

■ *Use Photoshop to produce striking Japanese-style manga*

[© Anthony Robinson]

■ *Creative use of layers, blending and colour adjustments in Photoshop can work wonders – all you need is the patience*

"The hand-drawn, hand-coloured look is gaining favour with artists and art directors"

Working in this way, digital comic art becomes quick to produce, heavily stylised and stunningly eye-catching. For Smith, working on a computer also gives him much more control over his illustrations. "I think the biggest difference is the time it saves," he says. "Working digitally allows me to modify colour, hue, size, composition – pretty much anything and everything – very quickly and as many times as I want until the piece is satisfactory."

If drawing manga is something that you're particularly keen to do, there is even a software package now available that's specifically designed to ease the workflow of professional cartoonists. Deleter ComicWorks (**www.deleter.com/cw_english**) is one title that precisely emulates the screen tones of traditional hand-painted manga, so that the finished art appears more believably organic. This organic quality is a huge concern for digital artists, because it's all too easy for computer comic art to lack the human touch and therefore not connect with its audience. "I find myself trying to hide the fact that my work is actually digital," explains Smith. "A lot of artwork out there reeks of digital craftsmanship, like, 'Hey, I was painted on Photoshop 6.5, with the oval 45 pixel paintbrush and leaf stamp tool!' And that's a no-no."

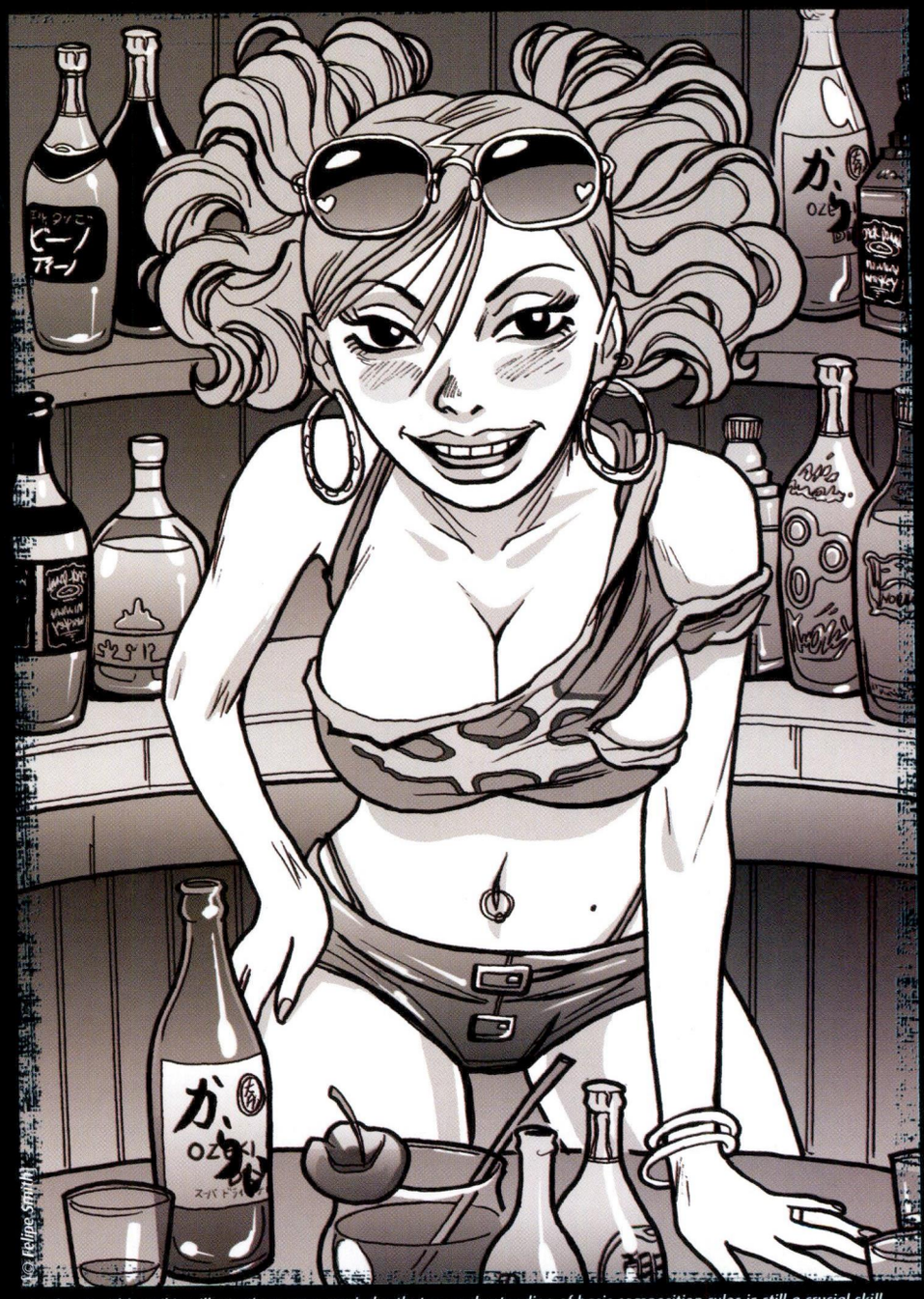
Realer than real?

But for many artists, the Holy Grail of computer art is realism. Recent advances in graphics technology have enabled software developers to accurately simulate real-world drawing and painting tools by modelling how inks, chalks, oils and paints behave when they are applied to different surfaces. Using random particles to create natural-looking strokes on simulated materials, you can now produce painted images that are all but indistinguishable from their hand-made equivalents.

Since you can also grab a graphics tablet and paint directly onto your digital canvas, digital painting is less a description of an illustration style and more a literal possibility. As well as further mimicking the traditional within the digital arena, it's also easy to pick up and get started. To this end, having some experience with real-world painting is a definite advantage. Digital artist Finn Campbell-Notman is a master of natural media illustration, and attributes much of his success to

■ *Graphics tablets give illustrators much greater creative freedom*

■ *Often, imperfections are the key to making illustrations look natural*



■ *Felipe Smith's striking illustrations are a reminder that an understanding of basic composition rules is still a crucial skill*

his traditional training. "My technique came about from having always painted with oil on canvas and having done a fair bit of etching," he explains. "For me, the principles are the same."

Because the technology behind natural media is so intricate, there are only a handful of programs that can actually achieve believable results. The most specialised is Corel Painter 9, which takes the possibilities to extremes by providing an array of simulated traditional drawing and painting tools. It even goes so far as to model the way that watercolour paints behave when wet, with drips, runs and splashes. However, with some crafty brush creation and expert manipulation of layers, equally exciting effects can be replicated in your humble copy of Photoshop. "I love Photoshop, and the secret is in the layer modes," suggests Finn. "I use them all and I'd recommend anyone trying to forge their own style to play around with them and vary the transparency as much as possible. To actually make the marks, I only ever use the Airbrush tool and then only at three or four per cent. Photoshop's ability to mix any texture and any colour combinations is fantastically liberating."

Pixel power

But although illustration software is advancing, it would be a mistake to think that the industry is focusing purely on pushing the undiscovered boundaries of digital imaging. Among the simulated paintings, clean vectors and intricate photo collages, a resurgence of old-school pixel techniques is proudly celebrating the humble beginnings of computer art.

Pixel illustration is arguably where the whole digital illustration shebang began, back in the days when computer screens could only display a small number of colours at a low resolution. But, like so many limitations, this situation forced creativity and produced a unique style that's now being snapped up in an industry that's constantly on the lookout for something different. As Nana Rausch, of pixel and vector art company QuickHoney, explains: "Pixel art was

Pixel art takes its stylings from the early computer graphics. Painstakingly created, they pack in an incredible amount of detail

originally made to be seen on a computer screen, way back in the days when there was no anti-alias or vectors. The Eighties arcade games were using pixels for their images, but the aesthetic of the pixels back then and now is very different."

Recently gracing the pages of such diverse publications as *Newsweek*, *GQ* and *Good Housekeeping*, QuickHoney's pixel art is proving as adaptable as it is striking. Working primarily with Photoshop and ImageReady, pixel artists require the programs to be configured to work with single pixels at 72dpi – and, of course, with no anti-aliasing. All the colouring and smoothing is achieved by hand, one pixel at a time, which makes this one of the most

"A resurgence of old-school pixel techniques is proudly celebrating the humble beginnings of computer art"

detailed and time-consuming of all the illustration styles. "The time it takes to complete an illustration depends on the size of the image," Rausch explains. "The bigger the image, the more pixels are needed, the longer it takes. You have to put lots of love and time into each illustration – but then illustrating shouldn't be a matter of saving time."

Because low resolutions mean large pixel sizes, pixel art uses geometric rules that ensure perspectives are correctly maintained. A by-product of this is the familiar isometric view that's so common in this style of illustration, yet it does lend itself surprisingly well to conceptual art. "Working with pixels means working with a matrix," says Rausch. "The constraints of that matrix require you to create abstract things. So everything I do is an abstraction within the rules of that matrix. In a way it's a restriction or limitation, but ultimately it gives me a lot of freedom."

Pixel art continues to gain momentum, with increasing numbers of advertising and editorial commissioners looking to capitalise on its retro-style designs. The bold use of colour and scrutinising detail also make it ideal for clients wishing to attract close attention and, as Rausch reflects, its popularity shows no signs of slowing: "The future of pixel art is a wide open field, because it's just so cool."

Make it yours

With so many creative styles to work with, there are many entry points into the world of digital illustration. If you already own an imaging package, then you've got all the tools you need to get started. The disciplines we've delved into cover the majority of styles that are suited to computer art, but who knows what some hot new illustrator will come up with tomorrow. The range of software available, combined with the sheer diversity of human experience, means that there is unlimited opportunity for individual expression. As Autumn Whitehurst says, "There's a generation of kids out there right now who are deeply comfortable with working digitally, and they'll find their voices and blow our minds with some great and fresh work. Working digitally, you can mix it all up in so many ways so the possibilities are infinite."

So if you think you could be the next big thing then don't delay because, whatever your style, now is your chance. The hipness of digital illustration is just beginning to break into the consciousness of the mainstream and there's never been a better time to explore your creative potential. As Finn Campbell-Notman says: "If you've something to say and can draw well, you've got all you'll ever need. Just as anyone can pick up a pencil, anyone can use a computer to make art." ■

FREEHAND MX V ILLUSTRATOR CS

WE TAKE A LOOK AT THE PROS AND CONS OF THE TWO BIGGEST NAMES IN VECTOR ILLUSTRATION

V

FreeHand MX

£299

www.macromedia.co.uk

Despite the fact that it's over £200 cheaper than its rival, it's the refined interface of FreeHand MX that wins many people over. With full design, storyboarding and multi-page document support, it's as versatile as it is approachable, and integration with Studio MX 2004 makes it popular with Web designers. However, some users may find that FreeHand lacks the wealth of filters that Illustrator offers, and important techniques such as masking can be tricky.

Adobe Illustrator CS

£511.13

www.adobe.co.uk

Having long been the industry's staple software tool, Adobe's Illustrator is by no means cheap, but does offer a lot of bang for your buck. Photoshop users will be at home with the interface and there are plenty of filters on offer. In its new CS incarnation it also has improved Web design features and enhanced integration with other CS programs such as GoLive. However, the interface can be daunting and is often accused of being a little over-complicated.

THE CREATIVE MAGAZINE FOR MAC USERS

switch to...

The creative magazine for Mac users
iCreate
TURBOCHARGE YOUR MAC TODAY
LEARN HOW TO TURN YOUR MAC INTO A FASTER, LEANER AND MEANER MACHINE
1984 AND ALL THAT
FROM BIG BROTHER TO THE IPOD – THE BEST AND WORST OF APPLE'S TV ADS REVEALED
50 PAGES OF TUTORIALS
NO-NONSENSE ADVICE FOR MASTERING PANTHER, iLIFE '04 AND MUCH MORE...
MOTION
THE FUTURE OF DV
CREATE STUNNING MOVIES WITH APPLE'S EXCITING NEW SPECIAL EFFECTS PROGRAM
TOKYO
LOOK! AirPort Express tutorial on page 48
Enhance your creative skills
Essential Mac hints and tips
FREE CD-ROM INSIDE

Issue Twelve On Sale Now

Matthew Curry

We chat to Ninjacruise, AKA Matthew Curry, and find out what inspires his Photoshop-based works of imagination...

DCASE: What was the first image you created in Photoshop? Tell us all about it. Was it good?
MC: I remember my first PSD quite well. I made a gas-mask caricature using the circular selection tools and paint bucket fills. I didn't have a clue about layers, swatches or anything related to the application, so it was just straight green, red and black. I don't even think I knew how to save it. I was in my final year at RISD and I'd never used a computer for anything other than Word. It was awful.

DCASE: Where do you get the inspiration for your images?
MC: Inspiration comes in all shapes and sizes. Over the last year I have been working on a lot of Hokusai 'Floating World'-inspired landscapes. Having talented friends and family helps a great deal as well.

DCASE: Talk us through the creation of a typical image for you. How long does it take to create?
MC: I usually have a pretty quick turnaround for commercial work. The beauty of working with the computer is that I'm able to use my own drawings and icons as my library of clipart, and can be very spontaneous in trying out different compositions. My turnaround on personal work, however, is ongoing and is never really finished.

DCASE: Tell us a little about your history. When did you get started in digital art?
MC: I started tinkering with computers when I was hired as a designer for an Internet company. It was, for the most part, an in-house clipart factory. I learned the basics very fast, and just began using the machine for my own work. Up until then I was a straight-up paper and canvas kid. I studied the fundamentals of painting, drawing and the like at Rhode Island School of Design. I knew the potential computers had, but I never really thought about using them. I was not a techy kid at all. Truthfully, I was a bit intimidated by the computer.

DCASE: What's the best commission you've ever worked to and why?
MC: Quite a few years ago in my freshman year in art school, I and two of my colleagues were apprehended for painting a mural someplace public. Our punishment for said act called for hundreds of hours of community service. They had us paint a mural in the cafeteria for an elementary school grades K through 5. They bought the paint and the pizza. We painted 'The Little Engine that Could', with each train car representing a different grade. It was a great weekend of painting, and everyone involved was really nice and supportive. We heard later that the kids really liked it.

DCASE: What changes do you see happening in digital art in the next few years?
MC: I'm not sure, but I'm ready to find out.

DCASE: How would you describe your artistic style?
MC: Repetitive. I am just reworking my own graphics like a branded identity. Over the last year, when working on my Hokusai 'Floating World'-inspired landscapes, I have enjoyed applying various graphic patterns that represent different elements found in nature – clouds, scales, water, etc – and abstracting them out further and further so they become very malleable and graphic. It's constantly growing, like the snowball rolling down the hill getting bigger and bigger. I'm all about stylistic spillover.

DCASE: What's the most enjoyable collaboration you've been involved in and why?
MC: I would say my most enjoyable collaborations came from having a diverse and talented group of friends. I owe these people everything.

DCASE: What are you up to at the moment?
MC: I'm doing a lot of large and small-scale paintings for some upcoming art events. I'm also putting some work together and breaking it down as a case study. The hope is that it might be an interesting enough documentation to warrant making a book or something. Regardless, I'll do it anyway for internal process reasons.

DCASE: What does the future hold for Matt Curry?
MC: I'm a workaholic. So I am consumed with the now. I won't know what the future holds until it has probably passed me by. ■

You can find out more at **www.ninjacruise.com**.

The Painter's Edge Bundle

by Auto FX Software

© 2004 René Blom

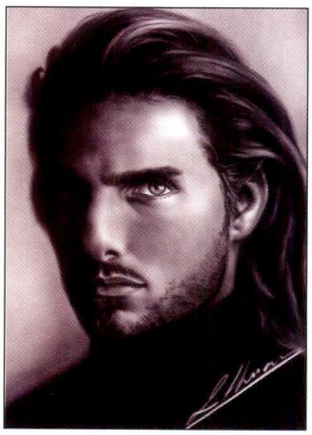
Bundle Includes

Corel® Painter® 8 Full Retail Version
Getting Started With Painter 8 Training CD
Photo/Graphic Edges® 6.0 Full Retail Version
Photo/Graphic Edges 6.0 Training CD

Bundle Price

$199 USD

A $550 Value - Save Over $350
Limited Time Offer - Will Not Be Repeated



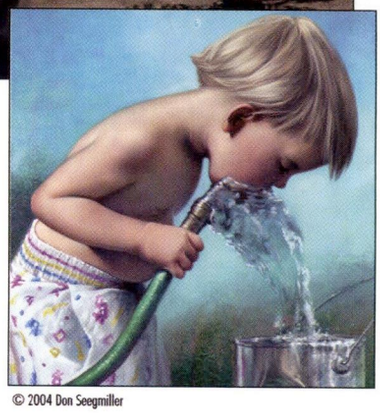
© 2004 Michel Truong

An Awesome Bundle of Products ...
Not only do you get the full retail Mac and Windows versions of the software but you get a complete set of professionally created training CDs to get you started using them.

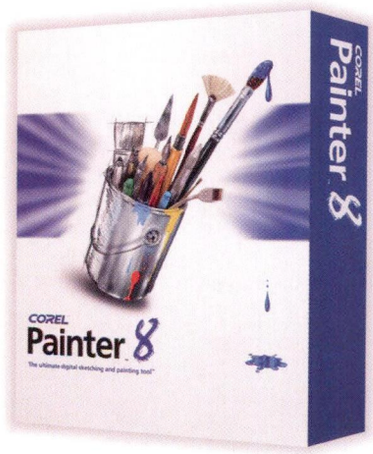
This bundle is a one-time-deal and will not be repeated ... so if you have ever wanted to buy Painter or Photo/Graphic Edges - now's your chance to get them both for $199.

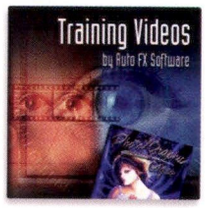
Visit www.autofx.com
or call 205.980.0056
for more details.

© 2004 Don Seegmiller



© 2004 Don Seegmiller





Bundle Price

$199 USD

A $550 Value - Save Over $350

You Get Both The Mac and Windows Versions Of Each Product On CD-ROM
Purchase this bundle from the Auto FX Software website: http://www.autofx.com

Painter and the Corel name are trademarks or registered trademarks of Corel Corporation or Corel Corporation Limited. Photo/Graphic Edges and the Auto FX name are registered trademarks of Auto FX Software. Copyright 2004 - All Rights Reserved Worldwide. All product is shipped in flat-pack CD-ROM packaging and includes electronic Acrobat PDF manual documentation.

Auto FX Software
VISUAL IMAGING SOLUTIONS
www.autofx.com 205-980-0056

Digital Creative Arts special edition

WORKSHOP CONTENTS

ILLUSTRATOR WORKSHOPS

28 ..... Create stunning vector art
36 ..... Design amazing logos
40 ..... Build futuristic landscapes
46 ..... The secrets of cool characters

CORELDRAW WORKSHOP

50 ..... Create CorelDraw comrades

FREEHAND WORKSHOPS

64 ..... Create fantastic flyers
70 ..... Get to grips with FreeHand
74 ..... Master vector illustration

PHOTOSHOP WORKSHOPS

78 ..... Create stunning sci-fi art
84 ..... Cool comic-book art

Look for the logo

Learn new techniques with our support files

Look out for this logo as you work through the projects in the magazine. When you see this, you can be sure that all the files you need to complete the tutorial are on your free CD-ROM

ON THE CD

Contax N Digital/ ContaxND_04.JPG

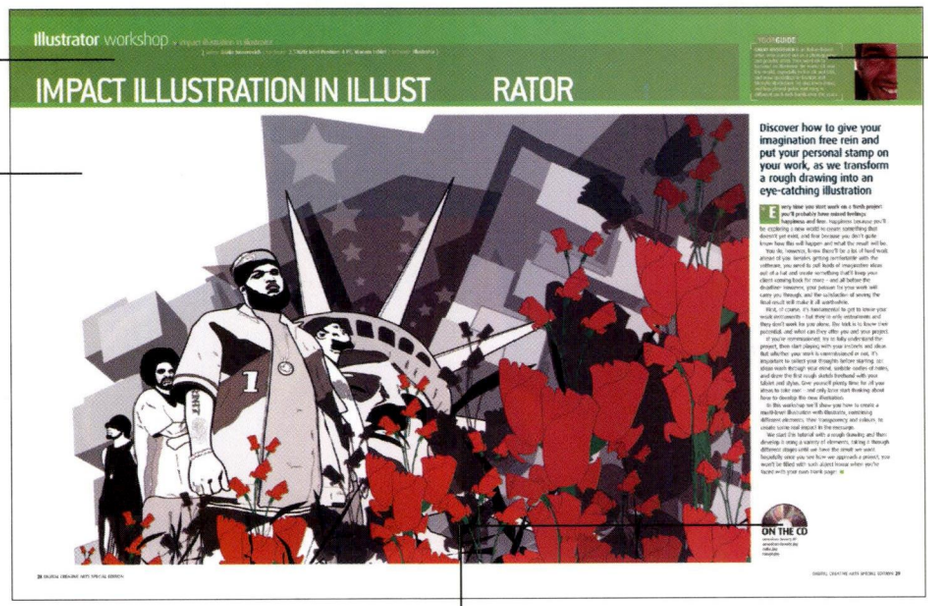
Illustration workshops

Our workshops explained

The aim of our step-by-step workshops is to furnish you with the skills and techniques you need to develop your creativity in Photoshop. Each tutorial is written by a Photoshop expert and screenshots are provided at every stage

Start to finish
All of our projects have a logical start and end point. We'll show you how to achieve a certain effect or technique without skipping steps or assuming prior knowledge

Your experts
We go out of our way to find experts who know the programs they are writing about inside out. This way you know that the information we provide can be trusted and is always accurate

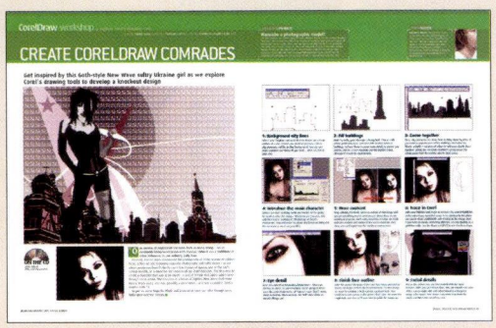

Illustrator workshop
IMPACT ILLUSTRATION IN ILLUST RATOR
Discover how to give your imagination free rein and put your personal stamp on your work, as we transform a rough drawing into an eye-catching illustration
ON THE CD

Simple guides
Key techniques are highlighted with annotated diagrams so you can clearly see how the techniques we're covering work

Project files
Support files for every project are included on the *Digital Creative Arts Special Edition* CD. Below the logo is a list of every file needed

Hands-on advice at a glance...

Give your next idea the perfect start by fashioning an impressive logo entirely in Illustrator. We've enlisted the help of renowned logo expert Supercorn to show you the ropes on page 36



Who's the coolest artist of them all? Many people would say it's Urban Cowboy, and we've persuaded him to give you a glimpse inside his techniques. If you're a CorelDraw fan, prepare to have your world rocked on page 50

Twelve:Ten has designed flyers and posters for some of the coolest brands in the world. Discover the secrets of their success, and generate your own stunning flyers, on their six-page project starting on page 64

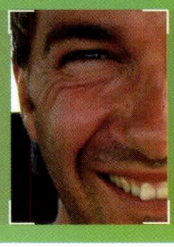
[writer: **Giulio Iusserevich** | hardware: **2.53GHz Intel Pentium 4 PC, Wacom tablet** | software: **Illustrator**]

IMPACT ILLUSTRATION IN ILLUST

RATOR

YOURGUIDE

GIULIO IUSSEREVICH is an Italian-based artist who started out as a photographer and graphic artist, then went on to become an illustrator. He works all over the world, especially in the UK and USA, and now specialises in fashion and lifestyle illustration. He also loves music, and has played guitar and sung in different punk rock bands over the years.



Discover how to give your imagination free rein and put your personal stamp on your work, as we transform a rough drawing into an eye-catching illustration

Every time you start work on a fresh project you'll probably have mixed feelings: happiness and fear. Happiness because you'll be exploring a new world to create something that doesn't yet exist, and fear because you don't quite know how this will happen and what the result will be.

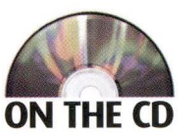
You do, however, know there'll be a lot of hard work ahead of you. Besides getting comfortable with the software, you need to pull loads of imaginative ideas out of a hat and create something that'll keep your client coming back for more – and all before the deadline! However, your passion for your work will carry you through, and the satisfaction of seeing the final result will make it all worthwhile.

First, of course, it's fundamental to get to know your work instruments – but they're only instruments and they don't work for you alone. The trick is to know their potential, and what can they offer you and your project.

If you're commissioned, try to fully understand the project, then start playing with your instincts and ideas. But whether your work is commissioned or not, it's important to collect your thoughts before starting. Let ideas wash through your mind, scribble oodles of notes, and draw the first rough sketch freehand with your tablet and stylus. Give yourself plenty time for all your ideas to take root – and only later start thinking about how to develop the new illustration.

In this workshop we'll show you how to create a multi-level illustration with Illustrator, combining different elements, their transparency and colours, to create some real impact in the message.

We start this tutorial with a rough drawing and then develop it using a variety of elements, taking it through different stages until we have the result we want. hopefully once you see how we approach a project, you won't be filled with such abject horror when you're faced with your own blank page! ■



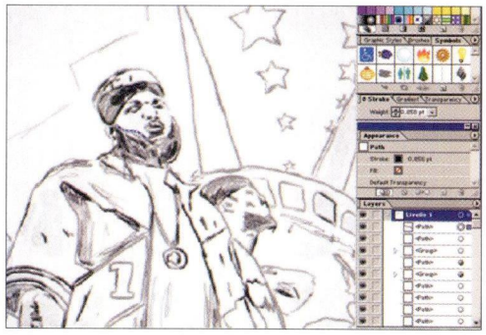
ON THE CD

american beauty.tif
american-beauty.jpg
cube.jpg
rough.jpg

IMPACT ILLUSTRATION IN ILLUST

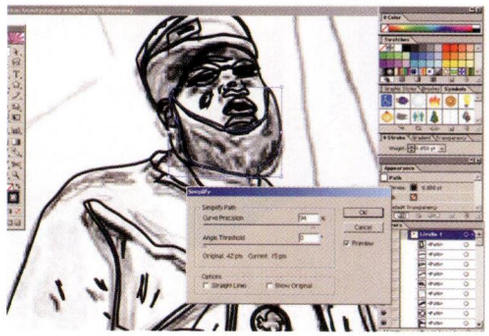
1: Import the rough drawing

Find the low res of the first rough drawing on the CD (rough.jpg). Save the file on your hard drive and import it into Illustrator (File, Insert, rough.jpg). Put the file inside the work area you've already selected (File, New Document). Relax, take a deep breath – we're ready to start!



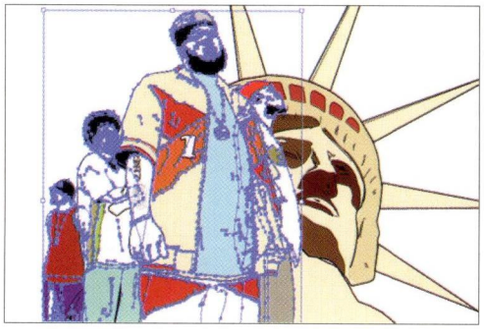
2: Start drawing

Select the Pen tool (P); we'll use this tool to transfer the first rough drawing with accuracy. We will begin with the first character in the foreground – you can start with whatever you prefer, for example the face. When you finish the first character, select all elements and group them (Object, Group).



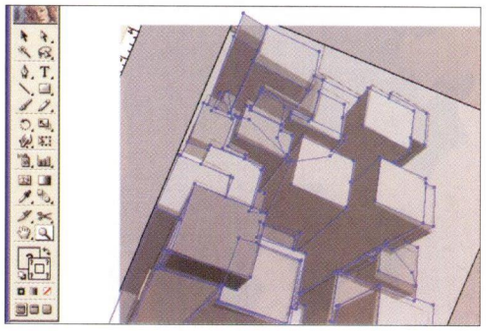
3: The natural effect

You can obtain a more natural effect if you simplify the paths of your character. For this purpose select your path and go to Object, Path, Simplify. With the Preview box selected, choose a percentage of Curve Precision, sufficient to obtain a natural effect for every path.



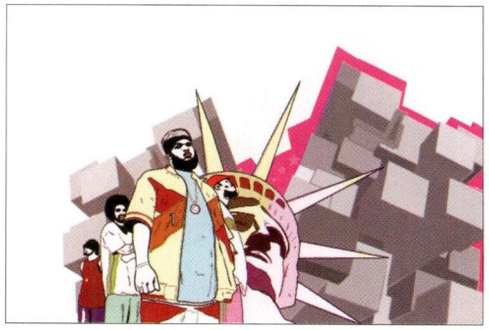
6: Group your characters

To avoid confusion, group all characters. This will let you simplify your work in your final layout decision, and scale all characters or group of figures without problems. This saves you falling into the common trap of wasting a lot of time searching for elements left behind.



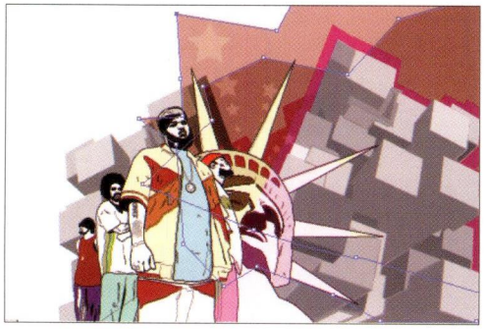
7: The background

It's time to think about background elements. The first step is importing the file cubes.jpg in Illustrator. Position in your work area and, with the Pen tool selected, trace all of the elements and fill them with colours. Finally, press the Shift key, select all paths and group them together.



8: More cubes

Now duplicate the cubes. Reflect vertically (Object, Transform, Reflect Vertically) and scale up. Duplicate both again and fill all groups with colour, choosing Color in the Transparency menu at 100% opacity. Group all elements and put everything in the background with the characters (Object, Arrange, Put Below).



11: Setting elements

Now it's time to set our new groups in the background, hoping that the result is favourable! Don't hesitate to change elements of the illustration to suit your personal style. There are a million solutions to any illustration work, and it depends entirely on your personal preferences.

12: Details

In order to emphasise the person in the foreground, we can draw tattoos on his arm – details are often very important to the resulting image. Our characters probably come from the same place, listen to the same music, have similar thoughts; they come from the streets and it's important to show that.

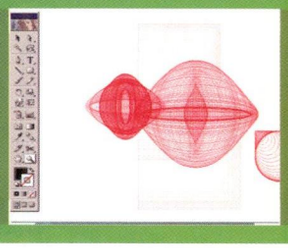
13: Tattoos project

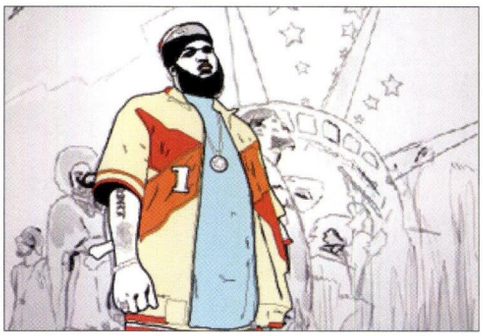
You can, of course, choose whatever you want for the tattoos, but keep them in line with the character. For the first one, we've written something on his arm, then expanded the text (Object, Expand). For the second we've drawn a lion's head. Don't overdo the tattoos.

RATOR

Special effects

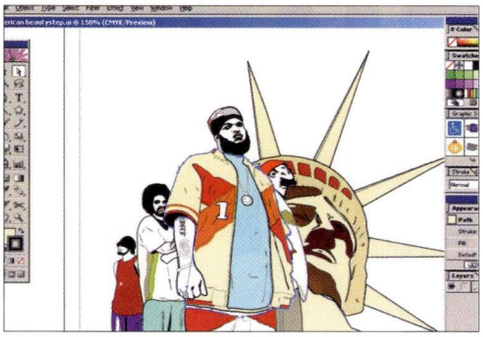
You can create special effects with the Rectangle, Ellipse and Star shapes, and also use geometric principles to create some startling effects by mixing different elements. For example, select the Ellipse tool (L) and press Alt & @ or Shift & @, and have some fun with it; now try this with the Star, Rectangle, etc. You'll find it's possible to create many new elements for your illustrations. You're limited only by your imagination!





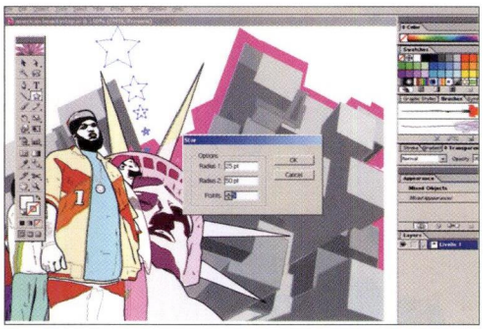
4: Time to colour

It's time to fill in the paths with colour, so make sure you choose a colour you like. Select the paths with the Selection tools and pick a colour for filling and tracing. Remember that if you're going to print the illustration, the best black for CMYK is obtained with these percentages: 60, 40, 40, 100.



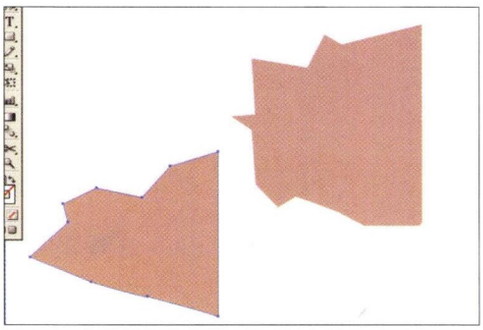
5: Your signature

Try to build your personal style with lines, colours, outline thickness, etc. All the elements are important in defining your style, such as big lines to define the shape of main characters. Colour all elements of the first rough drawing using the same method we've applied.



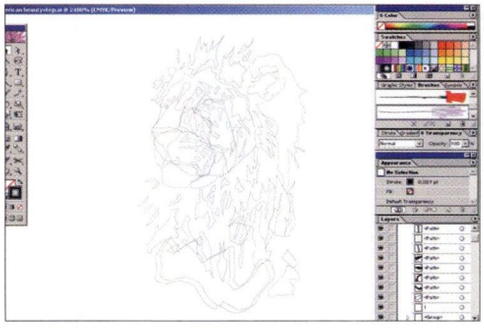
9: Working with stars

We've added stars to create some atmosphere. Select the Star tool and, with the Shift key pressed, draw some five-point stars. We'll fill our star paths with white and no stroke colour. It's vital to study the position of all elements. What may seem like casual positioning should be the result of many tests.



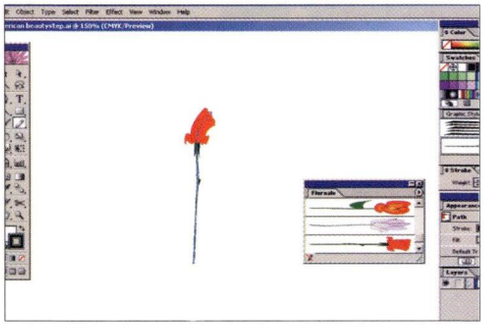
10: More background elements

With the Pen tool (Color Fill, No Stroke) trace two paths as above, and pick a colour you like. Set Multiply in the Transparency palette and 43 as the opacity percentage. Now put the two figures together and group them. When building elements, try to anticipate how they will all work as a whole.



14: Use vector

It's important that everything you use is vector. Don't import bitmaps – you could have problems if you want to scale your illustration later. One of the great advantages of vector is that you can scale without problems whenever you want and the result won't change – perfect lines and brilliant images!



15: Flower power

Now it's time to plant some flowers, so we'll use the Brushes libraries of Illustrator. Make sure you've loaded all the Brushes libraries that come with Illustrator, and go to Window, Brushes Library, Floral, Red Rose. Draw flowers onscreen with the Pen or Pencil. Be sure you have no fill selected – just the stroke.

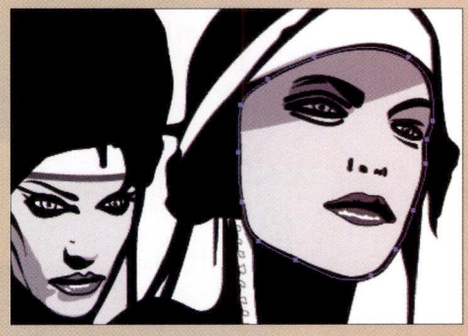
The artistic touch

The natural look

Make your work look as natural as possible, especially the characters. Try starting from a free-hand rough drawing of your final work, and turning it into a vector in Illustrator. Mix perfection and imperfection to put your own stamp on your work. You can start with a sketch, a photo, whatever!

Use a graphics tablet

Draw with the help of a graphics tablet and not with the mouse – it'll make things a lot simpler! It's hard to work with Bézier curves when you start using Illustrator, and to work with paths, outlines and colours, but you can train yourself at the beginning. It's just a question of practice.



Find your style

Choose all parts of your illustration carefully. Play with dimensions, colour and outlines in order to find the best result for your work. Don't be afraid to experiment; spend time learning from the work of others and then find your personal style.

ON SALE NOW!

Available from all good newsagents, or call for a copy direct on 0870 444 8682

PHOTOSHOP • PAINTER • CORELDRAW • ILLUSTRATOR • FINAL CUT PRO • MAYA
Digital CreativeArts
issue fourteen
THE MAGAZINE FOR CREATIVE COMPUTER USERS
Windows Mac
FAKING IT
Create amazing 3D images using the 2D software you already own
Save time and money with our complete cheat's guide
Add an extra dimension to your work with 3D plug-ins
Try our advanced tips for Photoshop, Illustrator & more
TAKE THE 3D CHALLENGE
Re-create our amazing cover using just Photoshop CS – Derek Lea unleashes his 3D secrets on page 30
650MB OF CREATIVE RESOURCES
3D PLUG-INS
3D ADD-ONS WORTH OVER £250
DCA EXCLUSIVE!
TURBO SQUID
DCA EXCLUSIVE!
PAINTER IX
THE NATURAL MEDIA REVOLUTION STARTS HERE – MASTER THE ART OF DIGITAL PAINTING TODAY
GET CREATIVE WITH THE NEW ARTISTS' OILS – FULLY WORKING DEMO VERSION FOR BOTH PC AND MAC
PLUS! WORKSHOP FILES SO YOU CAN RE-CREATE OUR ART
OVER 40 PAGES OF INSPIRATION
Build a noir cityscape in CorelDRAW
Capture the feeling of film with FCP
Get modelling with Escape Studios
Add emotion by controlling colour
Design vector graphics for animation

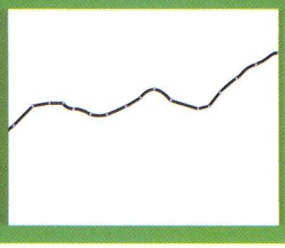
- We reveal how the pros create 3D in 2D applications
- Re-create our stunning cover with just Photoshop CS
- Expert workshops in Painter IX, Illustrator CS and Maya
- News, features, interviews, reviews and much more!

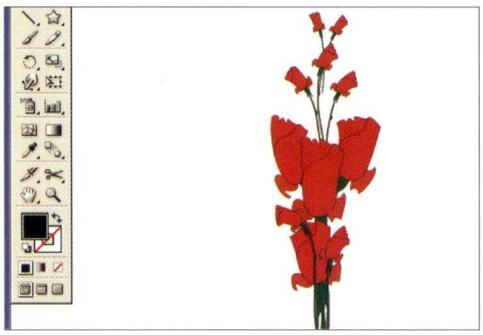
FREE CD-ROM

Check out the Painter IX demo and the best 3D plug-ins for 2D tools. Plus 3D models from Turbo Squid worth £250!

Keep it simple

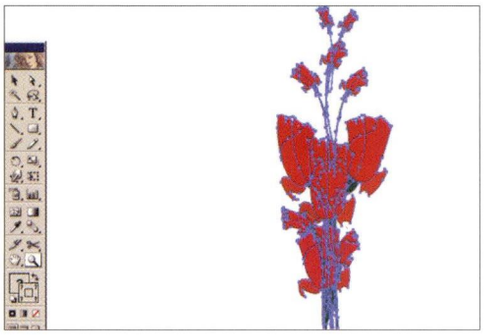
Drawing with vectors isn't simple, but there are many ways to achieve good results. You can use some points, and then simplify your paths. Sometimes that's a good choice, especially when you're just starting out with this new way of drawing. Try to be orderly and organise your layers as you go. After the initial period of getting to grips with Illustrator, you will find it an indispensable tool.





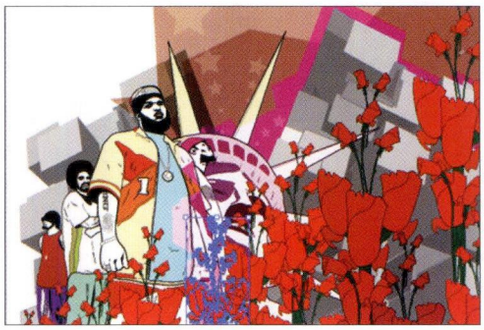
16: Composition

Flowers can be a nice touch in many compositions. You can change the flowers if you like, and create your own personal touch. Follow your instinct! It's important to understand the possibilities an application offers, but also to bring your personal perception and creativity into play.



17: Floral flourishes

Now it's time to expand our flowers; go to Object, Expand Appearance. This is important if you want to change the different elements that constitute the flowers. You can change anything you want in the composition, including the colour of the rose.



18: Decorate with flowers

With the Alt key pressed, duplicate the bunch of flowers as many times as you want and then spread the duplicates all over the foreground. Select bunches and then scale them bigger on the right side of the illustration. This helps to create a natural border.

19: Playing with transparency

Copy and paste three or four bunches: select the bunch and copy with the Alt key pressed. Apply the Multiply transparency with different opacities. These will eventually appear in the foreground when we apply the Color Rectangle in the final step.

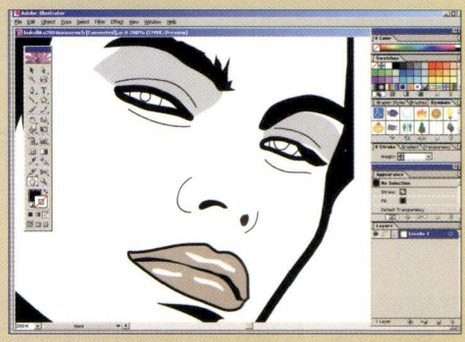
20: Planting grass

After the flowers, it's time to plant some grass. For this purpose the Pencil is the perfect tool. Scribble some leaves with the Pencil. Don't be too precise – it's important to only give the idea, in order to create movement with the rose in the next step.

21: Join the roses

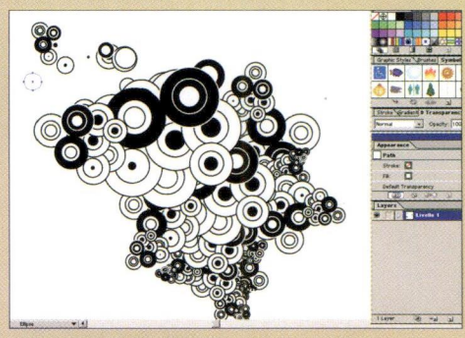
To set the grass composition in the illustration, copy and paste it two or three times in the foreground with the roses (press the Alt key or go through the Modify/Copy, Modify/Paste menu). Scale it as you did the roses, and make it bigger on the right side.

Exercise your creative freedom



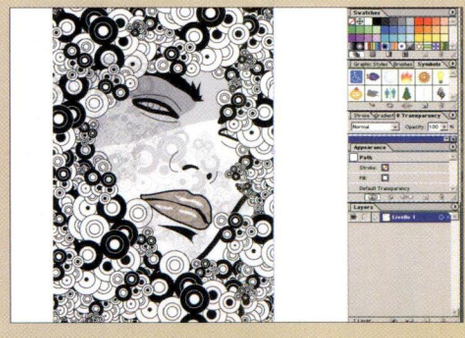
Free your mind

Let your ideas wash freely through your mind, allowing your subconscious to quietly work on them – and only later start planning how to develop the new illustration. Be original and try to create your own individual style. For example, take an ordinary face and mix it with something unusual.



Have some fun!

Take an abstract element such as circles and start playing with them until you've created a composition you like. Experiment with various colour combinations or try black and white. Aim to come up with something striking and different, which you feel expresses your creativity.



Getting into the mix

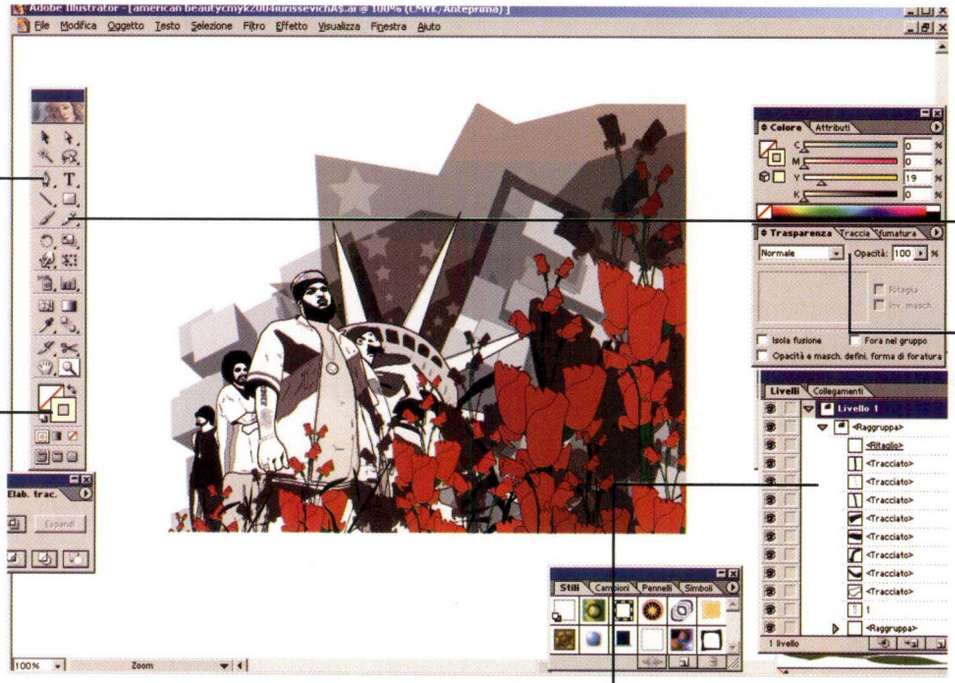
Try pooling and mixing your separate ideas and come up with something completely new. It's not always important to plan your illustrations with too much precision, and often your first instinct is the best choice. The most important thing is to create something you're happy with.

WEBRESOURCES

Take a look to these sites for Illustrator inspiration:
www.mundidesign.com/presentation/index2.html: a great place to explore the principles of design
www.yugop.com: a top artist from Japan
www.banksy.co.uk: an excellent stencil graffiti artist
www.shift.jp.org:
the best Webzine in Japan, covering design, music and much more

Fundamentals of Illustrator

Working with applications may not always be easy, but they'll save you so much time and the results can be amazing. Below are the fundamentals to start you drawing...



Pen
This is a basic tool to start learning on. You might even think it boring if you come from traditional tools, but the advantages are great!

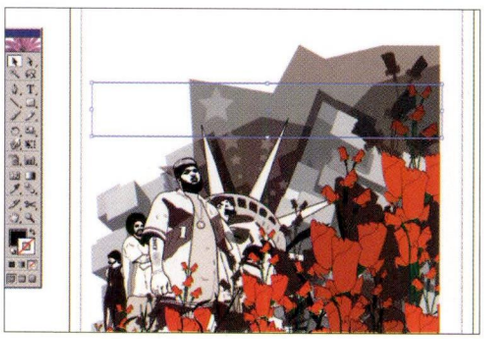
Colours
The colours you choose are very important and will be a 'signature' of your work. Sometimes a greyscale flat is also effective. Define your style with your palette

Pencil
This is a great tool, particularly when combined with your graphics tablet. You can use it every time you're in a hurry and need quick results

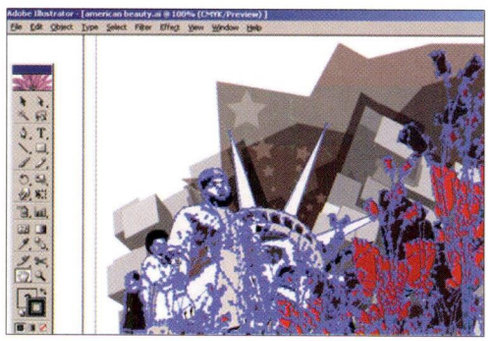
Transparency and opacity
When you play with transparency and opacity, you can achieve great effects for your paths. Experiment until you get a result you're happy with

Layers
Layers are important. Keeping them named and organised can seem like a pain, but will be a big help later and actually streamline the workflow

22: Using colour
As mentioned before, the colour of your illustration will be your 'signature'. Be careful of too much colour – it can distract attention from the essence. Mostly you can choose the colours you like. In this illustration we pasted white on a rectangle and set the Color Transparency at 100% Opacity.



23: Final touch
Now we are close to the finish line. At this point we've decided to paste another rectangle in order to cut the monotony in the upper part of the picture. With this rectangle at Color Transparency 100% per cent opacity, we think the result looks better.



24: Save and print
It's time to print. As we said, the black when you print in CMYK is obtained in 60, 40, 40, 100. Select all colour traces (Selection, Similar, Trace Color) then set all traces with C60 M40 Y40 K100. Same for the black fill colour. You can export in hi-res TIFF, BMP, PDF or save your vectors in AI, EPS, PDF.

providing solutions ▸▸▸▸▸

digital music | digital photography | wireless & the internet | digital video | design & publishing

Mac expo

Business Design Centre
ISLINGTON – LONDON
www.mac-expo.co.uk

THURS 18 – SAT 20
NOVEMBER 2004

- Learn how to make music like the professionals and optimize and accessorize your iPod
- Improve your digital photography skills, try the latest equipment , get tips and tricks from experts
- Live the iLife, unite your digital products and unleash the full potential of wireless and the Internet
- Get serious about digital video and create great shorts and promos, manage your video assets
- Design and publishing, creative pro or gifted amateur, see new techniques and workflow solutions
- Attend the Macworld Conference @ MacExpo for in-depth masterclasses from top professionals

Register on-line now for discounted tickets and to get all the latest information

www.mac-expo.co.uk

[writer: **Mark Skillicorn** | hardware: **Mac G4** | software: **Photoshop, Streamline, Illustrator**]

INK AND ILLUSTRATOR

Adobe Illustrator is the essential tool for the brush and ink artist who wants to add perfect symmetry, unlimited scalability and a next-to-nothing file size to their image

ON THE CD

Final-Sausage.ai

Okay, here's the scenario. You've inked a new logo that you want to drop into your band's punk flyer – or maybe you want to add some colour and throw it on your anarchy Web site. The problem hits you on the forehead like a hammer when you import into Photoshop and fool around with it. Try to enlarge or transform it, and all you get is a chunky, pixelated mess, with a file size though the roof.

Maybe you inked a really nice comic-book cover, but the hero's left arm doesn't look quite as tough as his right. Before you bust out the white opaque, check this out. Illustrator can literally change the way you think through and map your images.

We'll take a step-by-step look at turning your inked beauties into finished vector art, as well as some nifty tools for creating symmetry, interacting with layers and cropping your image. Since a vector file is really nothing more than maths and plotting numbers, it's primo software for anyone who wants to make their line art fully scalable and easily manipulated, with clean crisp edges – while all along keeping the file size ultra-mega low. ■

CREATIVEPRIMER

Mistakes are excellent opportunities

"When I first inked this," says Mark, "I had a different idea of what the main character should look like. I originally inked a bald clown with a small hat. As I was cleaning up some nodes, I accidentally created a hairline. Since I wanted a creepy retro feel to the main image, a sausage-loving schoolboy worked out well. I think it's much stronger than how I originally planned it. Remember, don't be so rigid in your design that you miss happy accidents. Some of my favourite pieces grew out of mistakes."

YOURGUIDE

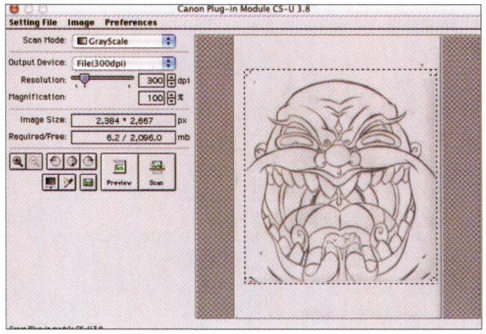
Mark Skillicorn is a freelance illustrator and regular contributor to *Wired* magazine and entertainment giants VH1. Weaned on a steady diet of anti-art lowbrow pop culture, we thought his high-gloss world of dysfunction would be a perfect introduction for anyone wanting to dive into the sea of vector.

Step-by-step: creating vector art

Learn how to turn your inky creations into finished vector masterpieces

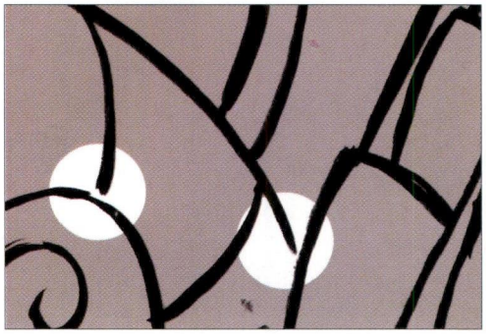
1: The right tools

Tape down a piece of vellum large enough to cover your drawing. The right tools mean everything: the best brush by far is the Windsor Newton Series 7 (0 or 00). Combined with Higgins Black Magic Ink, half your inking battle is already won. Trace your design onto the vellum.



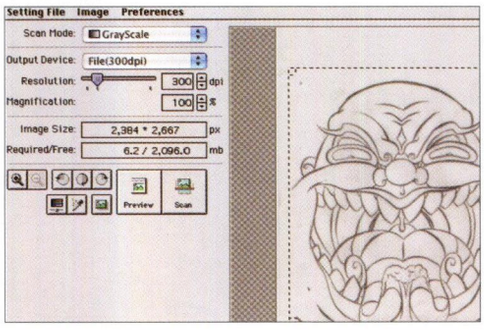
2: Scanning grey

Scan the inked vellum into Adobe Photoshop. Make sure scanning mode is on greyscale and resolution is 300 DPI at 100%. If you scan as Back/White, it will take much longer to clean up "stair stepping" on your line. Do not modify any of the levels in your scanner box.



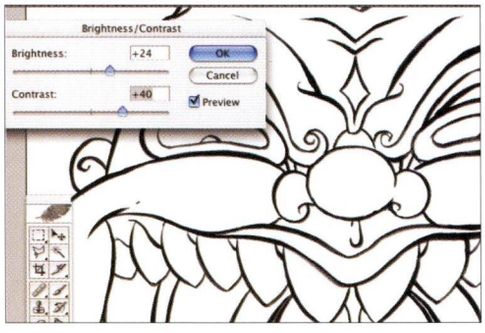
3: Things seem brighter

In the top menu bar, go to Image>Adjustments> Brightness/Contrast. Depending on how opaque your ink is, slide both the Brightness and the Contrast bars to positive numbers. Aim for a brightness around +24 and Contrast of roughly +40. After hitting OK, save the file in a PSD format.



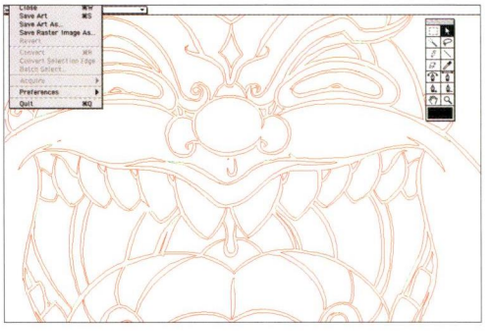
4. Gaps are Lame

Look over the scanned image. Locate lines that should connect but don't, as well as areas that the ink dropped out or is less opaque. With the Photoshop Brush tool and the colour black, connect the gaps. This will save you time later, when you're cleaning up your vector points.



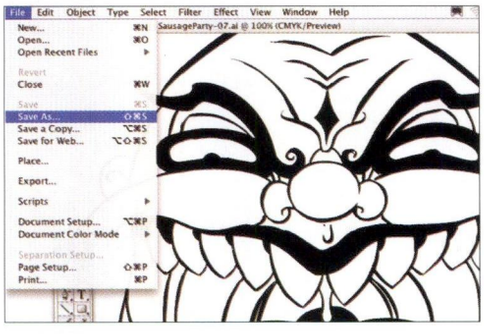
5: Preaching to the converted

Using Adobe Streamline, open your Photoshop file. Even though Streamline offers a variety of conversion options in the Options, Settings menu, there are NO perfect settings. We prefer the default – it's a good average to start manipulating your line. When ready, go to File>Convert. Save converted art in AI format.



6: Save me

In Illustrator, open the converted file. It's important to use Save As to save your image in the current version. This will ensure your art will have all the latest editing capabilities while saving your original file – which will be helpful if you ever need to refer to the original streamlined image.

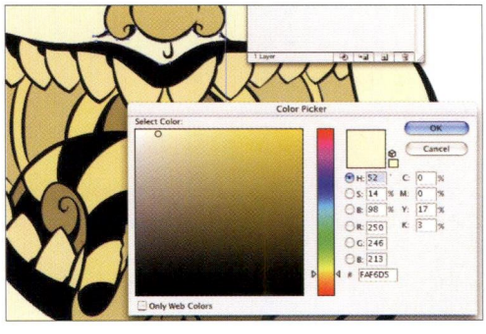


7: Cleaning up

Nodes are the anchor points (little boxes) that connect one end of a line to another. By adding, deleting or changing a node's property, you will affect the outline. Fewer anchors translate into a smoother brush stroke. Go through one brush stroke at a time and take out unnecessary nodes.

8: Reshaping and more gaps

Up to this point, the image is nothing more than a guide or map. This is the crucial step of shaping and fine-tuning the main outlines. We have simulated a nice smooth, fat brush stroke. We will also close any additional gaps caused when converted, before moving onto color.

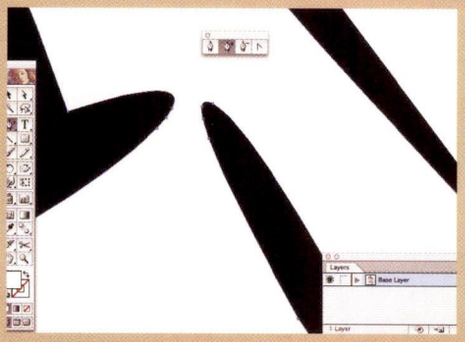


9: Colour

Because of the intended monochromatic feel, we pulled most colours for the main image, using different shades of the same hue. By first sliding the vertical hue bar to a general yellow, we were able to start with #FAF6D5 and build up shades within that hue from the larger palette.

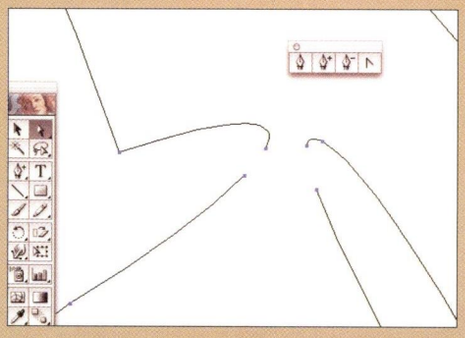
INK AND ILLUSTRATOR

Closing those gaps



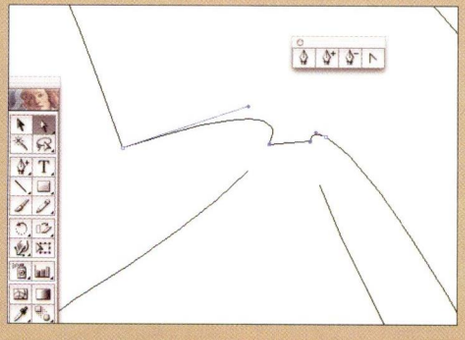
Adding anchor points

If you're finding gaps in an area that should be closed, zoom in to where you wanted them to meet. With the Add Anchor Point tool, click on the point of your line that's closest to joining the two sides. Add three nodes on each side.



Deleting sections of your line

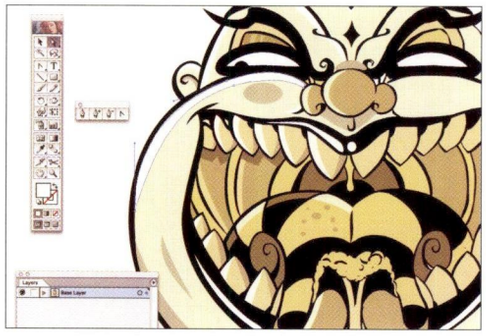
In the menu View, Outline, switch to your Outline mode for easier viewing. On one side, select one of your 'middle' nodes with the Direct Selection tool. Remove it using the Delete button. You should see a break in your line. Repeat this procedure on the other side.



Joining lines

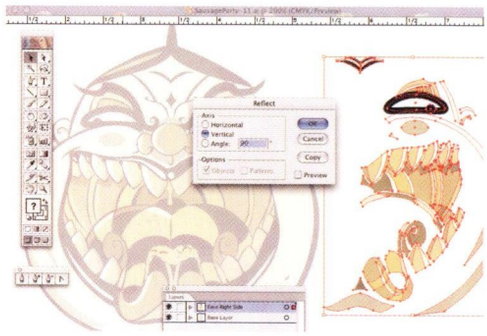
With your Direct Selection tool and the Shift key, select the two nodes that are the open end of the new shape. With menu item Object, Path, Join, you will create a new line between the selected nodes. You can then delete one of the two nodes, reposition, and shape the line.

Continued...



10: Shadows and highlights

Add a new layer above the original. Lock the old layer to prevent accidentally modifying it. Using the Pen tool, place anchor points in areas where you want to show shadows and highlights. Adjust nodes with bezier arms to 'draw' your shapes. Concentrate on either the left or right side only.

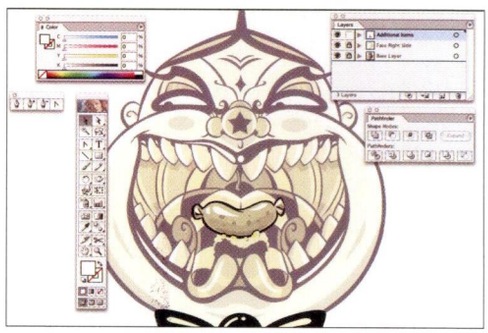


11: Symmetry symmetry

Select all from the top layer. Unlock your bottom layer and select any key base shapes that you want to reflect. Copy and paste onto a new layer, group and flip horizontally. Move it around the page until it's in line with your original.

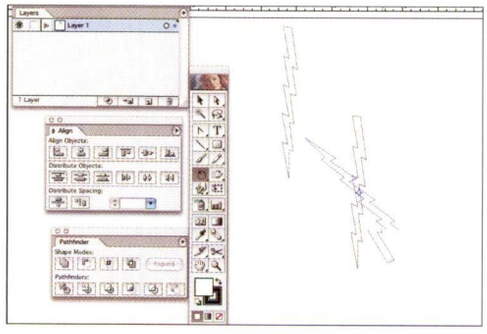
12: More clean-up

When the new 'side B' is in place, lock the layer. From your base layer, delete shapes or nodes that overlap side B. Adjust the main outline to correspond with side B. Even though you are matching sides, be mindful that slight or subtle differences will enhance a hand-drawn look.



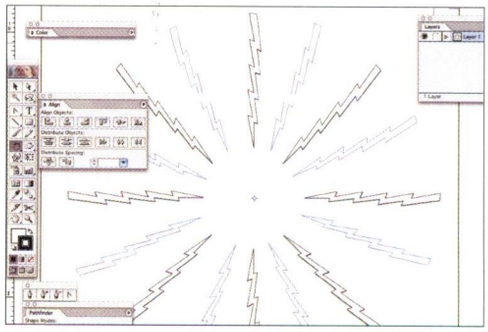
13: Adding goodies

Ink and convert additional items separately. On a new layer, copy and paste any new images. By adding the sausage and random tongue bumps, we've softened the image from being mechanically boring. We've also used this layer to create vector elements like the bow tie that will sit on top.



14: Creating backgrounds

In a new document, use the Pen tool to build items for repeating as background texture. Copy and paste the shape. Using the Rotate option in the toolbox, rotate 180 degrees. After dragging below the original, select both items. Align using the Vertical Align Center button in the Align box. Group the items.



15: Repeating background

Copy and paste the grouped shape. Rotate again, but by 90 degrees. Align using Vertical Align Center and Horizontal Align Center buttons. Group shapes and repeat, reducing the degrees rotated each time. Group and copy the final art. In the main illustration create a new bottom layer. Paste your background.

CREATIVEPRIMER

Build a Background library

Your Background library is your secret weapon. Although we created these lightning bolts specifically for this illustration, we could easily pick them clean for another image. Being able to pull from past shapes which are already finished will effortlessly add texture and volume to your new projects. You can easily avoid the old, stale feeling of recycled art by changing some of the properties or adding filters. You can also try bringing some of the elements into the foreground to punctuate your layout.

WEBRESOURCES

Illustrator is such a powerful tool, you don't need to be an expert draftsman to benefit from its versatility. We're constantly being blown away by what skilled hands can do with this app. Whether it's deconstructing shapes into chaotic order using only vector like the fine folks at **www.ledpants.com**, or studying the dark but huggable simplicity from vector god Pete Fowler and **www.monsterism.net** – using vector to push your style is the natural extension for any artist who wants to take the next step. Additional killer sites: **www.timbiskup.com**, **www.kirstenulve.com**, **www.kiiarens.com**.

Creating symmetry

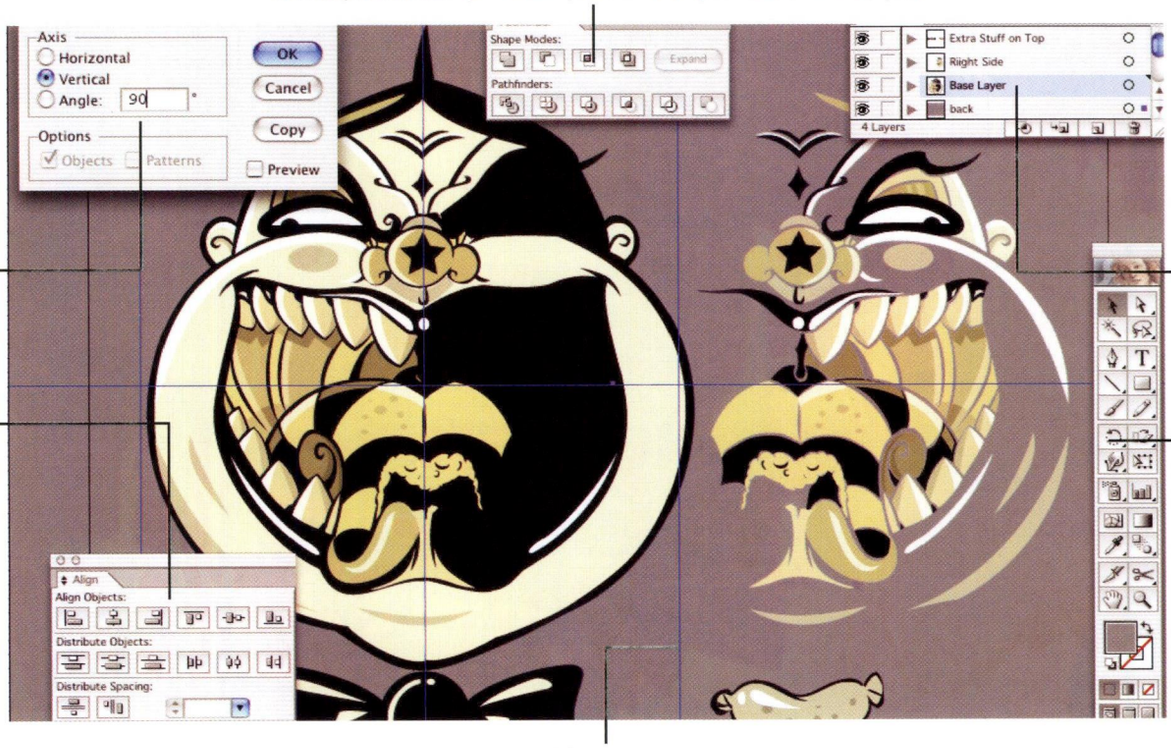
Being able to quickly mirror and align objects will save loads of time and add precision to your image that you won't be able to get by hand

Welding shapes

Use the Pathfinder palette to combine lines into new objects and shapes. Selecting the three shapes that make up the bow tie, click Add To Shape Area to combine the paths

Reflecting

By accessing the Reflect palette, you are able to mirror a selection vertically or horizontally. For this piece, we flipped it vertically



New layers

Layers allow you to isolate and manage specific parts of your image. After copying the left side, paste into a new layer by first clicking the Create New Layer button

Aligning two halves

The Align palette allows selected items to be anchored to a designated axis. We will use the Vertical Align Center button for this part of the project

Rotating

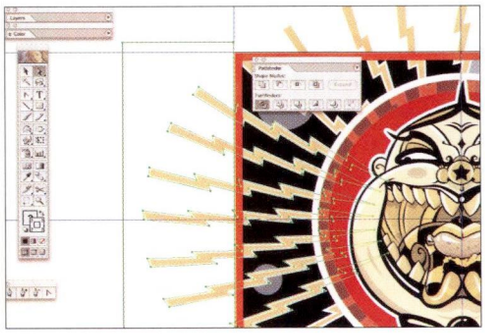
The Rotate button allows you to move your pivot point and spin your selection manually. The Rotate box will let you rotate your selection numerically

Guides

Guides are important measuring tools when matching and aligning pieces. They are specific to each layer and can also be locked if needed

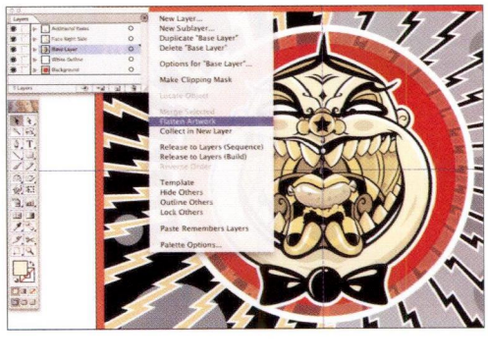
16: Layering layers

Keeping elements grouped within different layers allows you to rearrange, duplicate or micro-manage a specific part of your illustration without disturbing the entire image. To create the white outline, drag the main image layer onto the Duplicate Layer button. Select all, and change to a 9pt white outline.



17: Cropping your frame

After locking the top layers, draw a clear box up to the crop-line, covering anything outside the frame. Select the box and all shapes inside it. In your Pathfinder box click the Divide button. With the Direct Selection tool, select and delete anything outside your frame. Repeat on all sides.



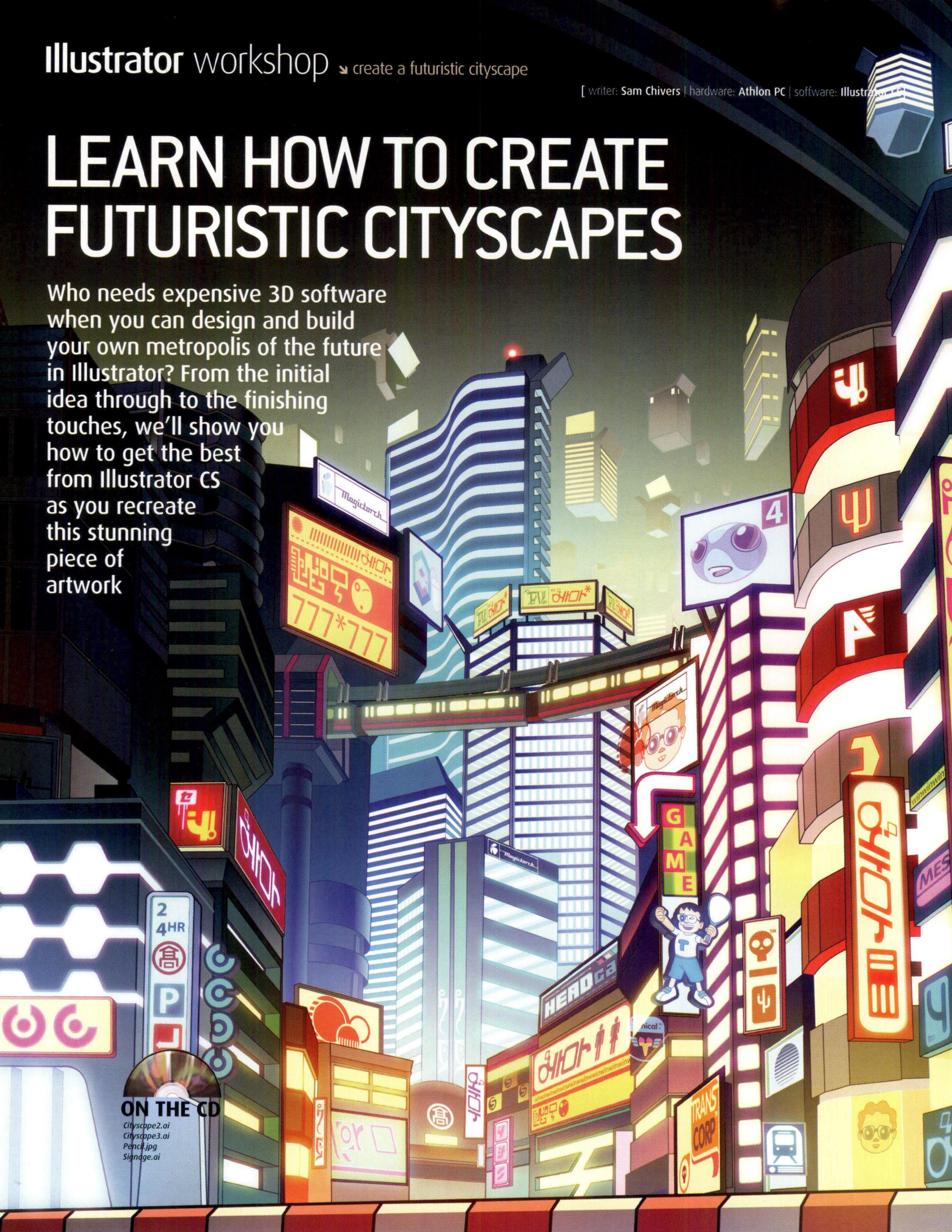
18: The finishing line

Systematically unlock and group all items within their layers. Save your file, then flatten the artwork, select all and group. Save again, but this time with the Save As option, with a new final name. This way you won't lose your working file, and have a nice compact final file for delivery.

[writer: **Sam Chivers** | hardware: **Athlon PC** | software: **Illustrator CS**]

LEARN HOW TO CREATE FUTURISTIC CITYSCAPES

Who needs expensive 3D software when you can design and build your own metropolis of the future in Illustrator? From the initial idea through to the finishing touches, we'll show you how to get the best from Illustrator CS as you recreate this stunning piece of artwork



ON THE CD

Cityscape2.ai
Cityscape3.ai
Pencil.jpg
Signage.ai

YOURGUIDE

SAM CHIVERS was originally a part-time comic artist from Portsmouth, but now works as a full-time illustrator for Brighton-based design agency Magictorch. His clients include *New Scientist*, *The Guardian* and *MacUser*. Sam has produced a number of comics soon to be published in the US for *Prophecy* magazine, one of which you can see online (**www.realitytax.com**), as well as a series of 50 Illustrations for the royalty-free stock library, Stockcube (**www.stock-cube.co.uk**).

Step-by-step: create a futuristic cityscape

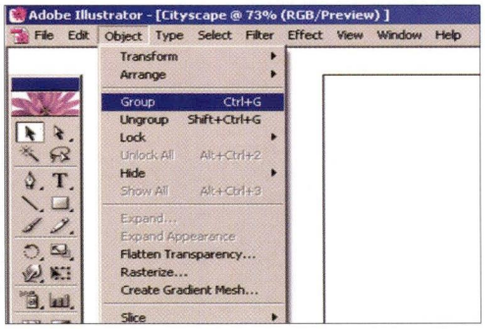
Discover how we created our own city using Illustrator CS and a pencil sketch

The premise for this tutorial is simple – we're going to show you how we created the exciting cityscape adorning the left-hand page. Everyone's favourite influences are here: Blade Runner, Tokyo and manga are all present to help create a lively city.

Taking a pencil sketch as the starting point, we then move on to using Illustrator's Blend tools and take a look at how the Shear tool can subtly manipulate basic shapes. In addition to discovering these tools, you will also learn how to map artwork onto a 3D plane to create the illusion of physical space, and use a traditional painting technique with an Illustrator twist: aerial perspective was one of Leonardo da Vinci's favourite tricks, but we'll do it in vectors to give the cityscape a sense of depth and distance.

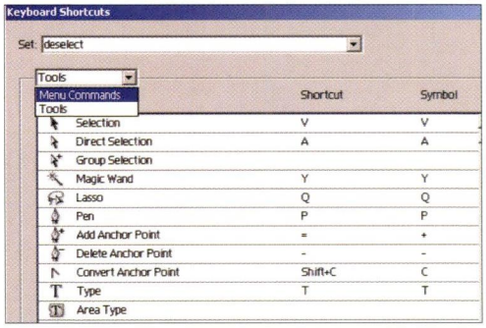
The most important lesson in this workshop is not to be afraid to experiment. You can approach the steps from various points: if you like drawing and you want to stretch your imagination, try sketching your own cityscape and then follow the tutorial. If you're not the world's greatest artist, use the original pencil sketch and dive straight into Illustrator. However, if you just want to try the Photoshop light glow techniques, just skip to the end. There are several stages of the image included on the disc so you can dip in and out of the tutorial at will.

The main thing we need to stress is that you shouldn't be intimidated – this tutorial isn't just for the experts. It's to allow anyone with a basic knowledge of Illustrator and vector artwork to hone their skills and learn some great techniques. Have fun! ■



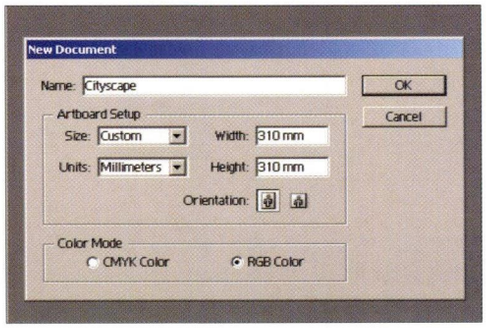
1: Know the shortcuts

Get familiar with the keyboard shortcuts. Particularly useful ones are Deselect (Control, Alt & A), Smart Guides On/Off (Control & U) and Send Object to Back/Front (Control, Shift, &]/[). These will save you time mousing around the menu bar, and help you to maintain a creative flow.



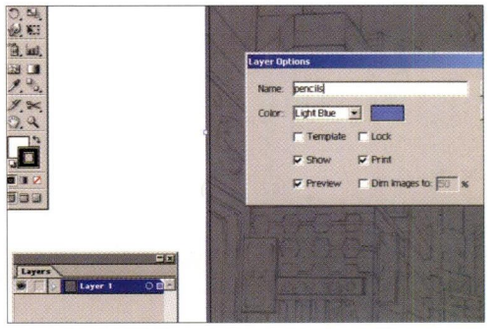
2: Keyboard comforts

If these shortcuts feel uncomfortable, you can change them. Select Edit, Keyboard Shortcuts. In the dialog box, select a tool or command and set a keypress. You may receive a warning that it's currently being used – just press OK to reassign. Exiting the dialog will resave the set as 'Custom'.



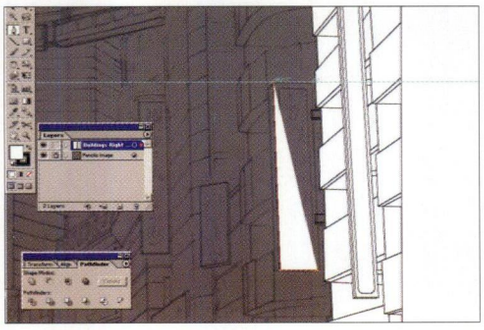
3: Document setup

Go to File, New, and in the dialog box name the new document 'Cityscape'. Set the size to 310mm x 310mm. Ensure that the colour mode is set to RGB, because we're going to add a few effects in Photoshop at the very end. When that's done, click OK.



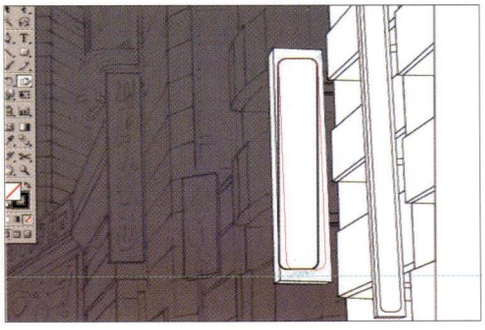
4: Place the drawing

To place the drawing into the new document, go to Edit, Place. In the Browser menu that appears, select Pencil.jpg from the cover CD and click OK. Next up, double-click the layer in the Layers palette and in the dialog box name it 'Pencils'. Click OK and lock the layer.



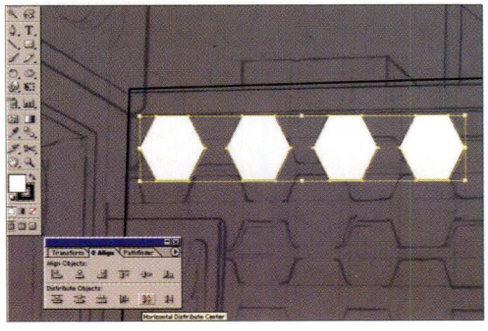
5: Trace the buildings

Create a new layer and name it 'Buildings right'. Using the Pen tool (P), begin to trace the buildings in the drawing. Ensure that you create a new layer for each section, and use the Smart Guides (open them by pressing Control & U) to accurately line up anchor points.



6: Basic shapes

Use the rounded Rectangle tool to create the lozenge shape in this sign. While drawing the shape, use the cursor keys to alter the corner radius. Align the shape with the drawing using the Shear tool – put an anchor point at the top right of the rectangle, and click and drag to align.



7. Creating more complex shapes

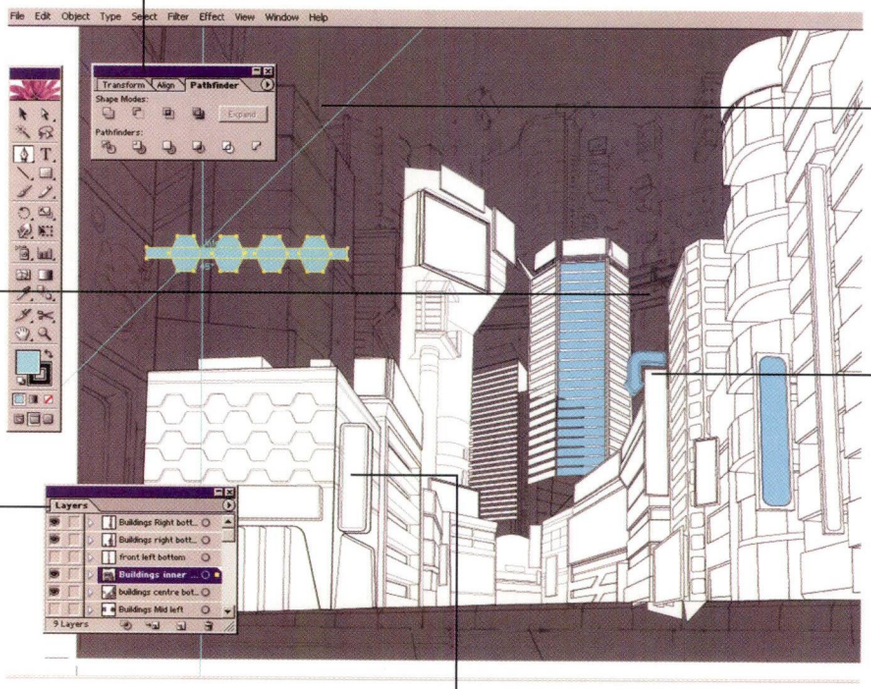
Create a hexagon similar in proportion to those in the drawing and copy and paste until you have four. With all of them selected, click on the Horizontal Distribute Center button in the Align menu and then click the Vertical Align Top button. Now draw a rectangle to intersect the hexagons.

CREATE FUTURISTIC CITYSCAPES

Let the cityscape begin...

As our cityscape starts to take shape, let's take some time out to look at the key Illustrator CS tools and effects that will be employed to breathe life into our fictitious conurbation

Keep it in line
Make use of the Pathfinder and Alignment tools. Acquiring a working knowledge of these features will give you greater accuracy



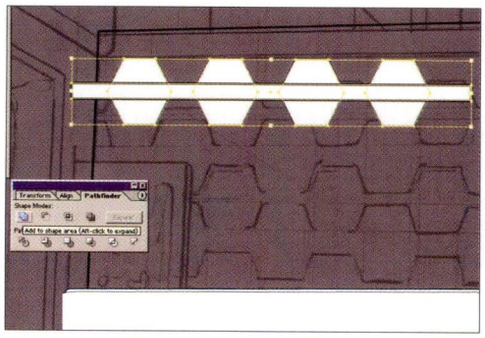
Smarty pants
Unless you have superhuman powers when it comes to lining things up, it's a good idea to turn on Smart Guides to keep everything precise

Blend it in
Using the Blend tool as much as possible not only saves time but also improves your accuracy. We used it to make light work of these windows

The third dimension
Experiment with the 3D tools in order to create interesting but basic shapes, like this sign

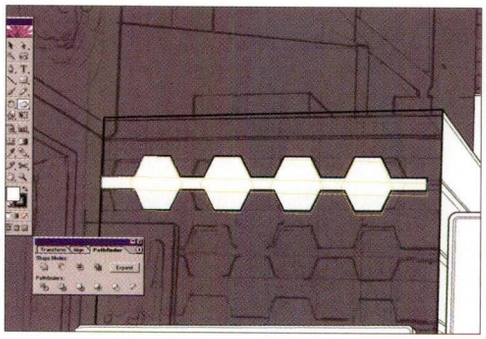
Keep it layered
Break up your image into different layers to avoid confusion. This is also handy later on for aerial perspective

Keep it generic
Work with generic shapes such as the rounded Rectangle tool wherever possible, and skew by using the Shear tool



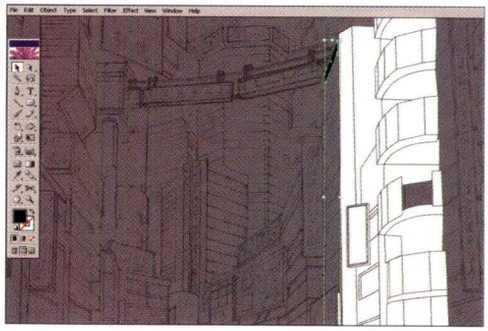
8. Pathfinder tools

With all objects selected, click on Add to Shape Area in the Pathfinder menu. Click Expand, go to Effect, Stylise, Round Corners and set to 1mm. Align the shape to the perspective in the drawing using the Shear tool, and then click and hold the Scale tool to select.



9. Shear tool

With the Shear tool selected, move its anchor point to the furthest left point of the shape. Click and drag to align the shape to the drawing – holding down Shift while doing this will constrain the movements of the tool to perfect right angles. Repeat this process for the other windows.

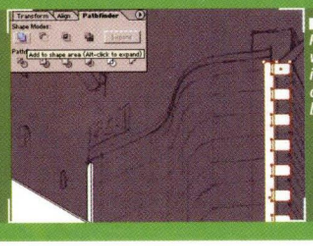


10: Blending

Make quick work of the windows using the Blend tool. Using the rounded Rectangle tool and the Shear tool, create the top and bottom windows of this building. When this is done, set the Fill to black and the Stroke to None. Count the number of steps between the windows.

Pathfinder tools

The Pathfinder tools are the building blocks of drawing in Illustrator. For the building here, we created a blend between two rectangles for the balconies. Double-click the Blend tool to specify the number of steps you want in the blend and go to Object, Expand to make the blend editable. We added a tall thin rectangle to join them together. Using the Add to Shape Area button, they were then consolidated into one shape, and the Expand button was clicked. This made it possible to use the Shear tool to subtly manipulate the entire shape into the picture.

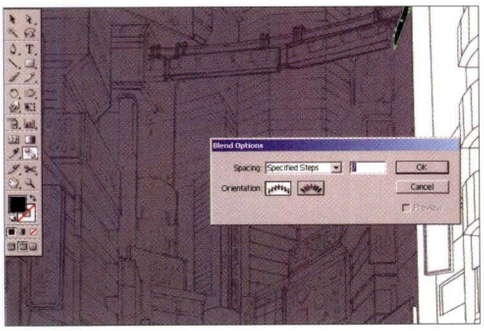


Illustrator's Pathfinder tools will prove indispensable for creating blends between shapes

SAYWHAT?

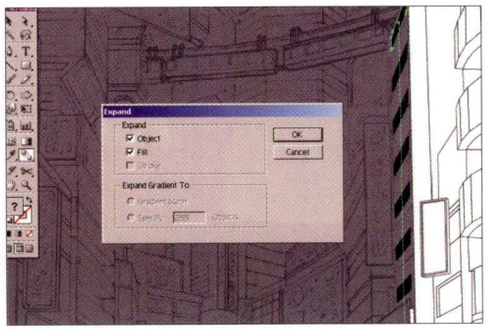
SMART GUIDES
Guides that highlight the artwork when rolled over. Use Apple & U/Control & U to turn them on or off.

BLEND TOOL
Two objects can be mixed together with this feature. Choose the number of steps you want between A and B by double-clicking on the Blend tool. Essential for cutting down on labour-intensive tracing.



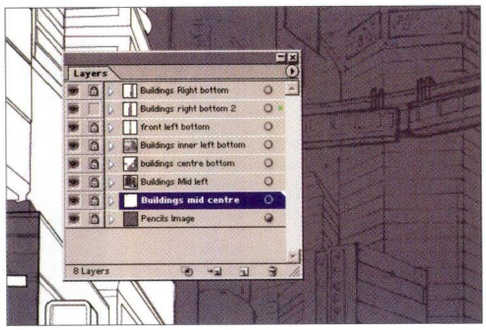
11: More blending

Double-click the Blend tool in the Tool palette. Set the spacing to Specified Steps, enter the amount of windows you counted and click OK. Now click on the top window and then on the bottom window. The Blend tool automatically fills in the steps between the two objects.



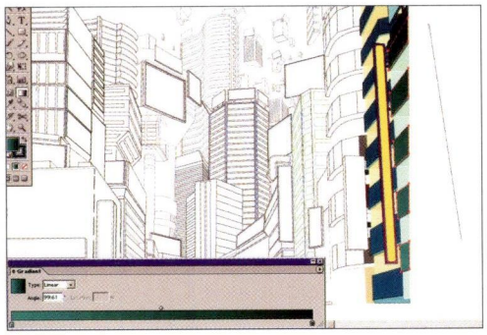
12: Expanding horizons

With the Blend tool still selected, set the Stroke to black and the Fill to white. Go to Object, Expand and then click OK to transform the blend into an editable object. Repeat this process wherever possible, because it will save you a lot of time and effort.



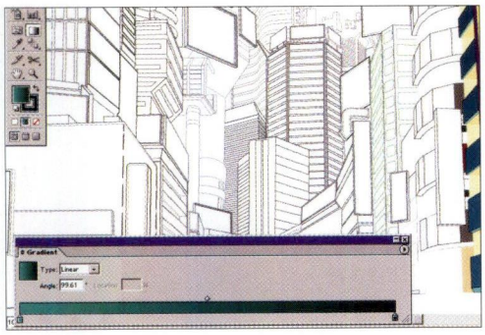
13: Dividing the image

Divide the image into different sections. It's an idea to allocate a layer to each section and name it, because this will avoid any confusion and means you won't lose anything. Try to think of the image as a stage set, so the buildings in the foreground are on separate layers to those at the back.



14: Set the gradients

Select the panels that aren't windows on the first building in the right foreground using the Selection tool (V), and then click on the gradient in the Gradient palette. With the Gradient tool selected, click and drag to define the direction – in this case dark at the top, light at the bottom.



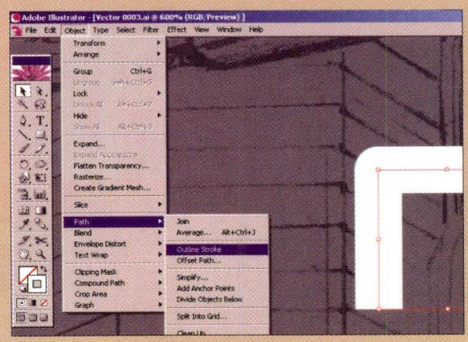
15: RGB colours

To get the effect you want, use the sliders in the colour palette to alter the shade of the gradient. Note that you will have to change the colour shader to RGB manually by clicking the triangle in the top right corner and selecting RGB in the drop-down menu.

16: Grouping elements

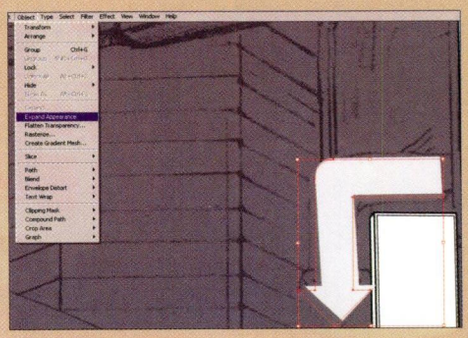
Use this as a general rule with the walls of the buildings; try to avoid the same colour on neighbouring buildings. In cases where many panels are selected, group them together (Control & G). If this changes the order, use Send to Front/Back (Control & [/]) to correct.

Cheat by using Illustrator's 3D tools



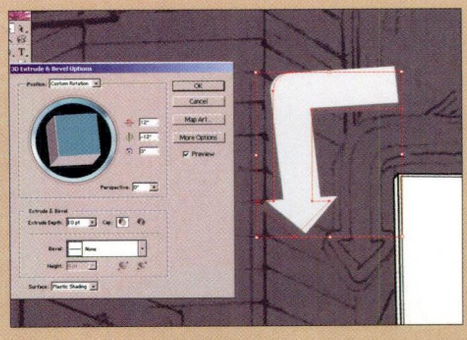
Outline stroke

Create a right angle using the Pen tool. In the Stroke palette set the width to about 12pt and the cornering to Rounded. Go to Object, Path, Outline Stroke. Next up, create a triangle for the arrow bit, and make use of the Smart Guides (Control & U) to get it looking sharp.



The 3D effect

With both objects selected, click Add to Shape Area in the Pathfinder palette to consolidate the two objects. Set the Stroke to None and the Fill to grey. Now comes the fun bit: with your arrow selected, go to Effect, 3D, Extrude & Bevel.

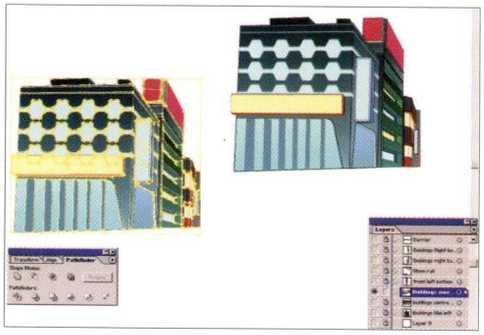


The third dimension

In the Options box, check the Preview box, set the Extrude depth to 10pt and use the positioning cube to align the perspective to the drawing. Set the Surface to No Shading and click OK. Go to Object, Expand Appearance to make the object editable for colouring.

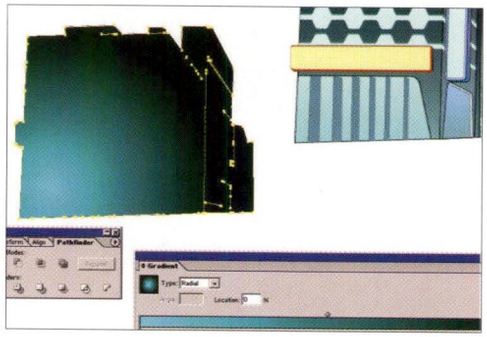
CREATE FUTURISTIC CITYSCAPES

Continued...



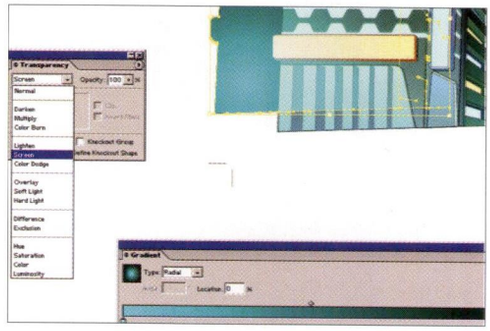
17: Aerial perspective

Once the basic colouring is completed, it's time to add more of a sense of distance between the foreground and background. Select the layer that has the building with hexagonal windows, and turn all the other layers off. Select all (Control & A) and then copy and paste a duplicate.



18: Consolidate

Now consolidate the duplicate into one object using the Pathfinder's Add to Shape Area button and click Expand. Using the Smart Guides, place the shape precisely onto the building. Set the Stroke to None and the Fill to Gradient. In the Gradient palette, set the Gradient type to Radial.



19: Could it be magic?

With the Gradient tool selected, click and drag to define a gradient with its lighter shade in the lower left-hand corner radiating out to an almost black shade. You could try giving it a blue or red tint. Now, in the Transparency palette, set the Transparency to Screen in the drop-down menu.

22: Scaling boards

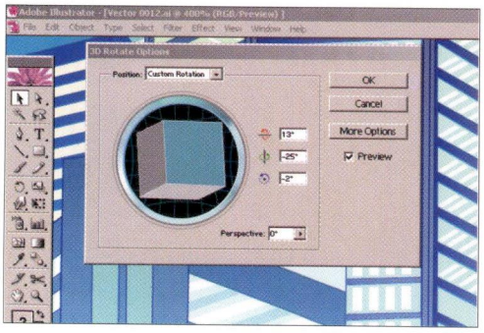
Select the red and yellow graphic and scale it down to roughly the size of the billboard just above the monorail. Double-click on the Scale tool, and in the dialog box check the Scale Strokes & Effects box. This little feature will really save you a lot of hassle.

23: 3D rotate

Select the graphic, position it over the top of the billboard and then go to Effect, 3D, Rotate. In the 3D Rotate option, check the Preview box. Use the Positioning cube and Perspective slider to align the graphic to the billboard. The blue face of the cube represents the graphic you're affecting.

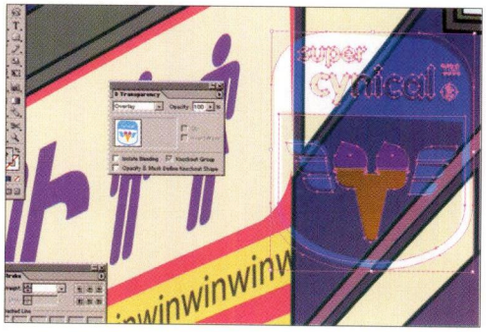
24: One at a time

When using the cube, adjust one axis at a time by clicking and dragging on the edges. When you're satisfied with the result, click OK. If you need to realign the graphic at any time, you can reopen the 3D Rotate options by double-clicking them in the Appearance palette.



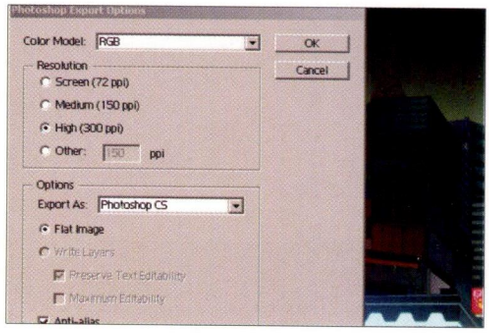
27: Sheltered housing

Select the original character graphic and go to Effect, 3D, Rotate. Fill in the coordinates you made a note of in the previous step and then click OK. Go back to the character and drag it so that it's positioned over its housing, and set the Transparency to Screen.



28: Try out effects

Using the 3D Rotate tool, map all of the other graphics on the billboards and experiment with different transparency settings to achieve different results. For example, this sign has the Transparency set to Overlay, creating a more holographic feel.



29: Export

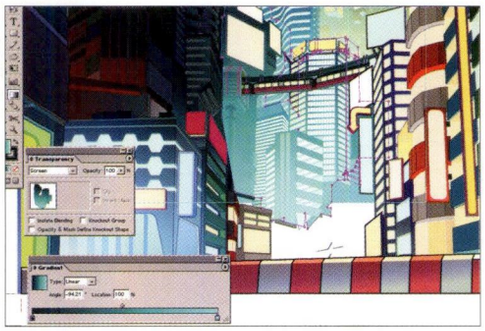
To give your neon signage that extra boost, export the whole image into Photoshop. Go to File, Export, name your document 'Cityscape' and save as a PSD. In the Export options, ensure that the PPI is set to 300 and the Color mode to RGB. Click OK.

CREATIVEPRIMER
3D alternative

You could make the actual buildings in 3D and use Illustrator CS's Map Artwork function. Open and select the artwork you wish to map and click the New Symbol button in the Symbols palette. Create a 3D shape using the Extrude & Bevel function on a rectangle, and in the 3D options box, click Map Art. A new dialog box will appear. In the top left select the symbol you wish to map. Consider checking the Invisible Geometry box down at the bottom to generate some interesting results.

WEBRESOURCES

Don't forget that the Internet is a great resource for Illustrator tips and tutorials. Try your luck by typing a few keywords into Google (**www.google.co.uk**), because there are plenty of sites out there dedicated to Illustrator. For a start, **www.illustratorworld.com** has an extensive gallery section, although it could have more tutorials on Illustrator CS. Another good site is **www.corporatemedianews.com**, which boasts an extensive Tutorials section and covers all 3D aspects of Illustrator CS. However, **www.adobe.com** is probably your best bet for tutorials that cover the latest features of Illustrator CS (it did invent it, after all).

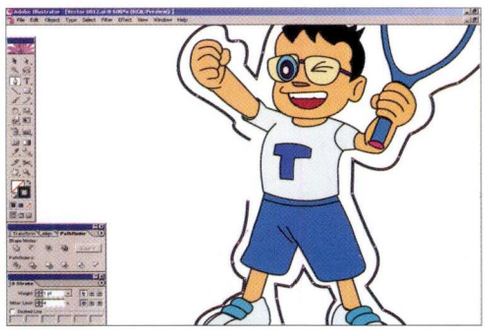


20: Space to breathe

This will create a sense of space between the buildings. Repeat this process on each layer; the further back the buildings are, the lighter those gradients should be. Try a similar technique on the barrier in the foreground, but set the Transparency to Multiply for a more shady effect.

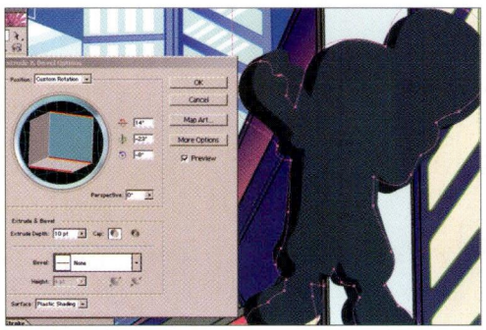
21: 3D mapping

When you're satisfied with the colouring, move on to mapping the adverts onto the billboards and signs. Create a new layer called 'Signage' and lock the rest. Open the Signage image from the cover CD and then copy and paste the whole lot into the new layer in the cityscape.



25: Anyone for tennis?

To create the cheeky tennis player sign, simply draw around the supplied character, giving a slight border, and then turn the shape into a neutrally coloured fill with the Stroke set to None. We're going to use this shape to make up the housing.

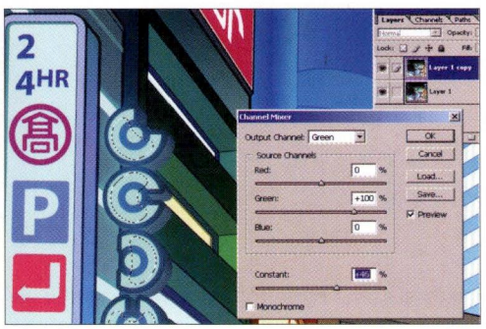


26: Putting a roof over its head

Position the housing over the area where you want it to be. Select it and then go to Effect, 3D, Extrude & Bevel. Set the Extrude depth to 10pt and align the graphic to the perspective in the composition. When you're satisfied with the angle, make a note of the coordinates and click OK.

30: Wave the wand

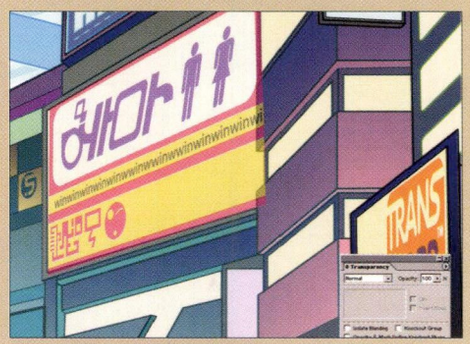
Open the image in Photoshop, duplicate the layer (just in case) and use the Magic Wand tool to select the area you want to glow. Now go to Feather. How much you feather really depends on how many pixels you have selected, so take some time to experiment with this.



31: Channel Mixer

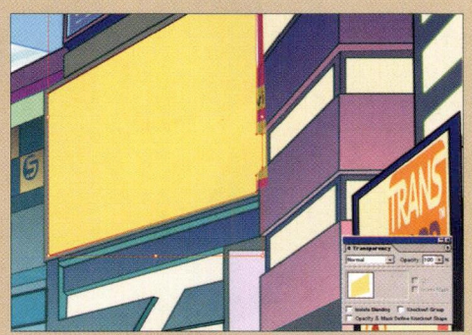
With your selection nicely feathered, proceed to Image, Adjustments, Channel Mixer. In the dialog box, set the Output Channel to the desired colour and use the slider named Constant to administer a powerful neon glow. Repeat this process until your image is completely oversaturated.

Clipping masks in Illustrator CS



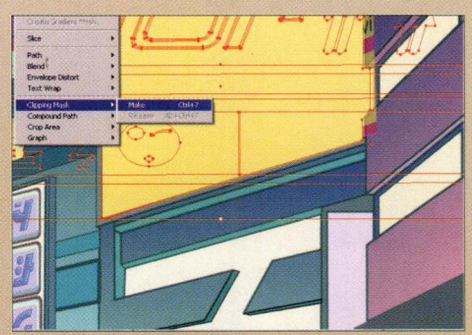
Illusion of depth

Some of the billboards in the cityscape are partially obscured by other buildings. In order to keep things realistic, we need to give the impression of the adverts being obscured. This can be achieved by applying a clipping mask.



Halve the transparency

Using the 3D Rotate tools, map the graphic onto the billboard. When this is done, select the graphic and reduce the Opacity in the Transparency palette by about 50%. Using the Pen tool, draw a shape that represents the area you want to remain visible within the mask.



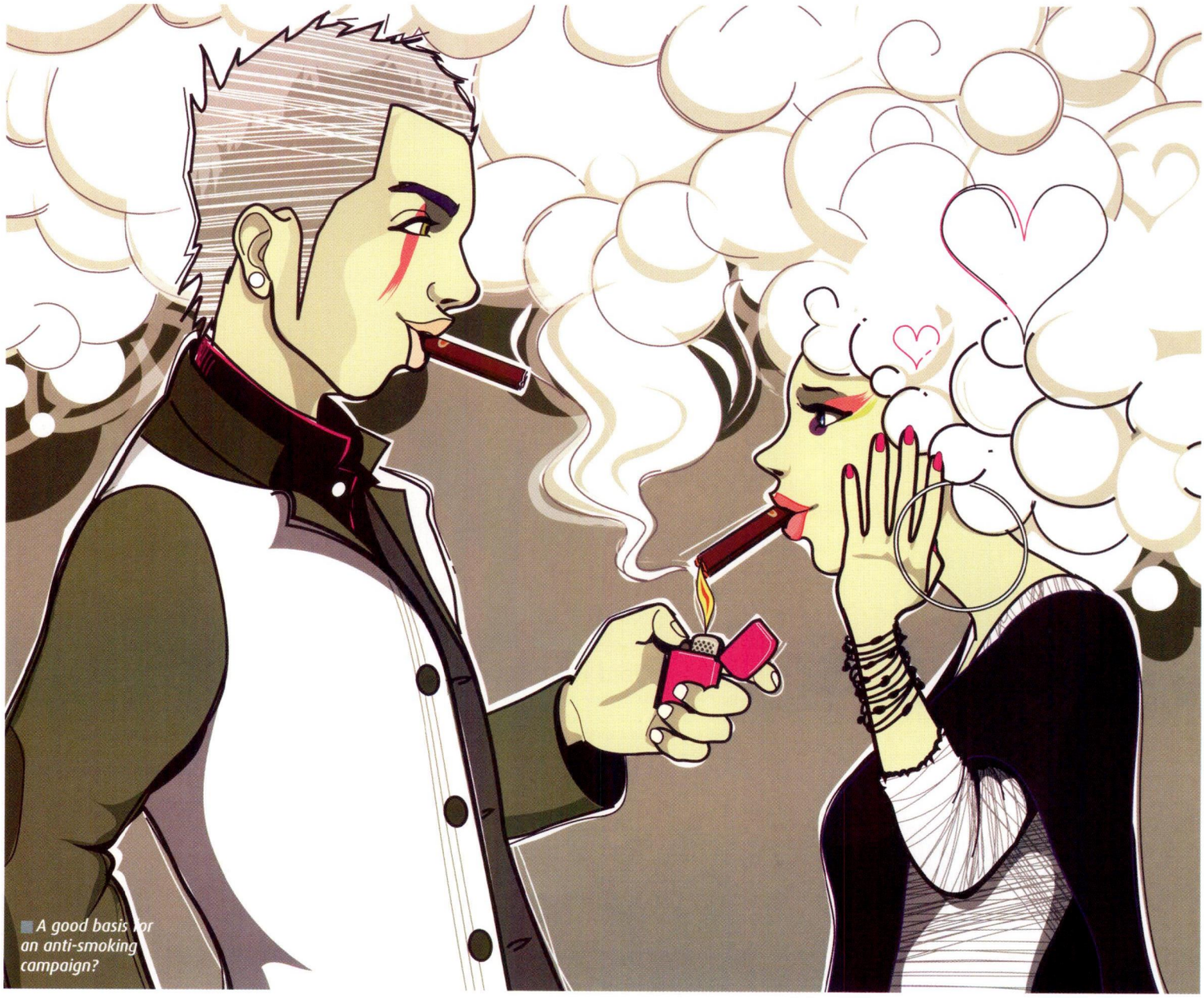
Up the transparency

Restore the mapped graphic's Opacity to 100%. Select both this and the shape you just created, and then go to Object, Clipping Mask, Make. This will mask the area not covered by the top object in the selection. To release the mask, go to Object, Clipping mask, Release.

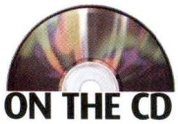
[writer: **Shingo Shimizu** | hardware: **Apple Mac G4, Wacom tablet Intuos 2** | software: **Illustrator CS**]

DIFFERENT STROKES AND TEXTU

Even great compositions suffer from having the wrong finish. We explore different ways of using strokes to freshen up your artwork



A good basis for an anti-smoking campaign?



ON THE CD

smokers_hearts1.ai
smokers_rough.tif

So you've finished your art piece, and can't wait for the client's feedback. They finally get back to you and say: "We like the composition, but the 'look' is just... well, it looks like it was drawn in Illustrator." O: "We want it to look more funky."

What they mean is that it's okay to be drawn in Illustrator, but it looks 'typical Illustrator' – the usual solid fills of colour, the usual linear and radial gradients, etc.

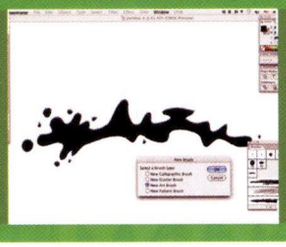
Illustrator is a great program for graphic design, because you can get really 'tight' with type, logos, layouts, etc. It's also great for illustration. You just have to loosen up a bit and take advantage of some of the excellent features in the CS version. First, conceptualise your ideas and create a rough sketch in pencil. Then scan it and save it as a JPEG.

In this tutorial we will use Illustrator, exploring different strokes and textures. ■

CREATIVEPRIMER

Brushing up

If the vast array of brushes in the Illustrator library doesn't do it for you, you can easily create your own. You can draw any shape that you'd like as a brush. You could also scan a real brush stroke, trace it and make that your brush. To use this, make sure you click on the Artistic Brush option.



With the Brushes menu open, select the object you want as a brush and select Add Brush from the Brush menu. Select the style of brush

YOURGUIDE

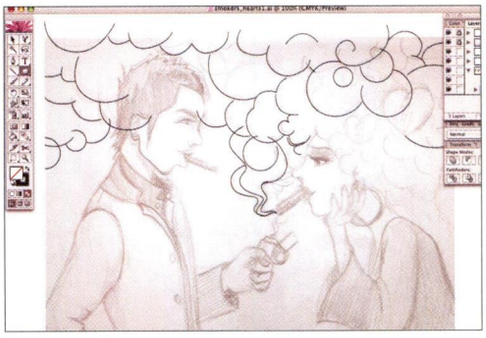
Shingo Shimizu studied graphic design at Ontario College of Art and Design. He went on to work as a graphic designer at design firm X Unlimited, and Web design firms Modem Media and Organic. Being a DJ too, record covers influenced his early style, and he was soon in demand to do work for major events and clubs. Shingo is now a freelance Illustrator in Toronto.

1: Import the sketch

Import your rough sketch. It should be in a format Illustrator can understand, eg EPS, TIF or JPEG. Name the layer 'Rough'. Now lock it and set Dim Images to 50% via the Layer Options menu, or select the rough and pick Multiply in the Transparency menu. This will allow you to always see what you're tracing.

2: Hiding the mess

To make selecting or hiding objects easier, create new layers. To hide messy edges, create a top layer, name it 'White Space'. Draw a rectangle where you want to crop the image, and a 200% larger rectangle behind it. Select both, click Exclude (Pathfinder menu) and Expand. Colour it white; lock the layer.

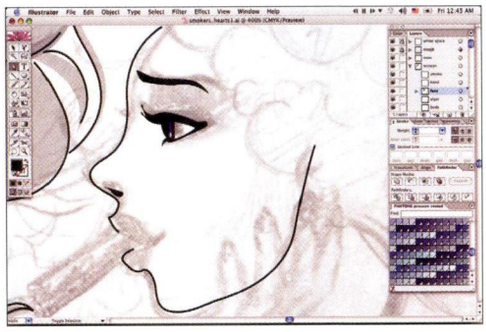


3: In the background

Start with the background layer. Create a couple of sub-layers within this layer and name them accordingly. Again, this makes it much easier to select, hide or lock objects afterwards. Begin tracing smoke in the Smoke Lines layer, using the Pencil, Brush or Pen tool.

4: Filling up with smoke

The next step is to loosely fill in the smoke lines on the Smoke Fills layer. Now add a shadow to create some dimension. Once you're finished, make sure that you lock the background layer.



5: Trace the lady

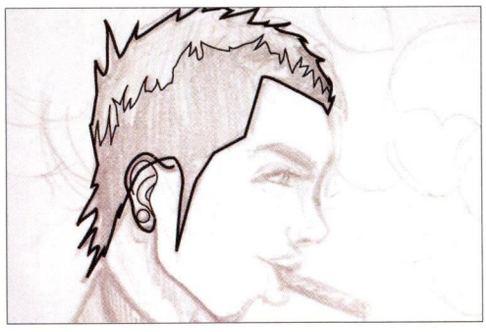
Now it's time to start tracing the lady. Again, create sub-layers within the Woman layer. Trace or draw the lady section by section, starting with the face. Once you're done, lock the layer.

6: Moving on

Having finished the face and locked the layer, select the Hair layer and then trace the hair. Remember to lock the layer, and then follow exactly the same procedure with the Cigar layer.

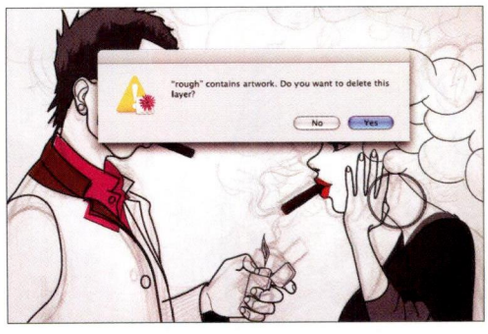
7: Grey lady

Now select the Hand layer, then trace and lock the layer. Select the Body layer and finish tracing. At this point it's a good idea to add some greys, because it will help you to visualise what she may look like in the end.



8: A man of many layers

It's time to select the Man layer and create some sub-layers. Outline the hair and ear, and also create a highlight area in the hair. Continue on with the rest of the layers of the man, remembering to lock the layers.

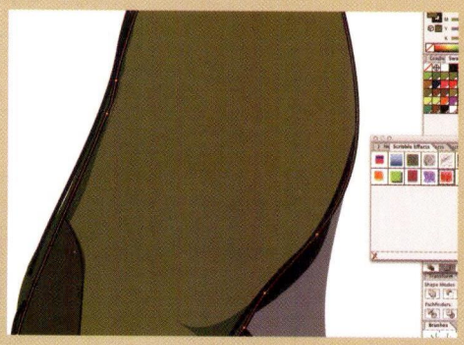


9: I can see clearly now

Once you've finished tracing everything, delete the Rough layer. At this point you will see everything clearly. Also, you might notice Illustrator responding faster. Importing photographs tends to slow down its performance.

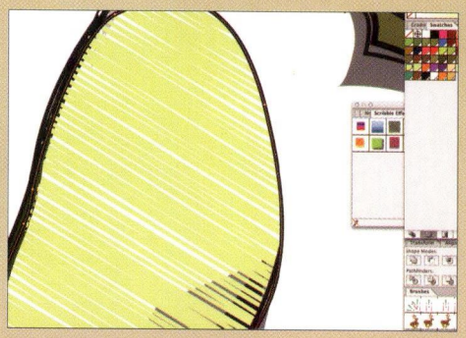
DIFFERENT STROKES AND TEXTU

Spice up those flat areas with texture



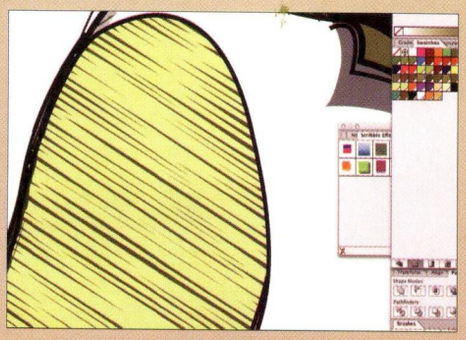
1: Scribble window

Select the object that you would like to add a scribbly texture to. Now duplicate it, and then open up the Scribble window from the Graphic Style under the Window pull-down menu.



2: Select your style

Select the Scribble style you want. Some of them already have a colour on them, so you would have to recolour them. Also, being a 'scribble' you'll be able to see through your object. You can also layer two different textures on top of each other.



3: Paste and play

Paste the same object behind it. If it retains the Scribble characteristic, make it the default (D key), then recolour it. Also, make sure you don't overuse Effects – it'll slow down your computer immensely. It's best to leave these extras until the end to see if your computer can handle them.

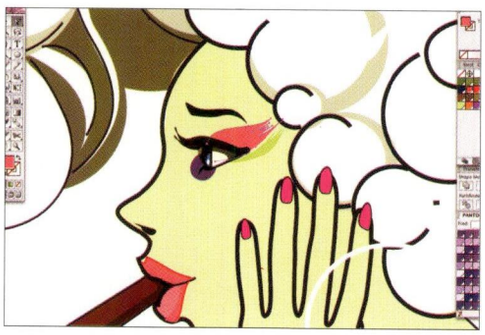
Continued...

10: Tighten up

At this point you might want to do some tightening of the composition. Move or scale objects where necessary – it's easier to do it now because the shapes are basic and easy to select. Afterwards, with all the detail, Illustrator's performance may be sluggish depending on how fast your computer is.

11: Getting colourful

Now it's time to start introducing some colour into your illustration. If you are not doing the piece for a client, simply add your colours based on how you feel. Sometimes it pays to be bold and unconventional, because you might unexpectedly achieve great results.



12: Fun with make-up

You can now start adding some details. Add whatever you please – even little details such as make-up will give a picture that extra 'oomph'. The composition is fun, so have fun with the make-up as well.

13: The lady's in love

In order to emphasise the 'love' theme, you can add some hearts. Don't go crazy – the hearts should blend smoothly in with the rest of her smoky hair.

14: Fancy textures

Start adding textures. A nice touch would be a pattern that goes with the spikiness of the man's hair. Extend the drawn area of the highlight outside the area of the hair, then draw horizontal scribbles with the Pencil. Now group scribbles and highlight; paste behind the hair. Select the hair object and create a mask.

15: The man behind the mask

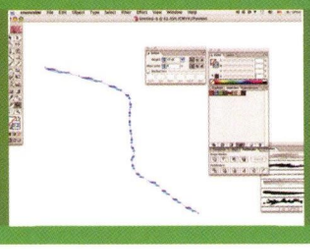
Your next step is to select the mask, and turn it back to the colour it was. Now add some shadows to the skin.

RES

CREATIVEPRIMER

Another stroke

Illustrator CS gives you the ability to use patterns on your strokes. This is great, because when using a stroke you can easily change the width of the patterned line. Also, being a pattern, you can select only the pattern and resize, rotate or skew it. Adding different patterns can give you new and exciting textures.



Select your stroke, and choose an appropriate pattern from the menu. If you don't like those offered, create your own palette of patterns

WEBRESOURCES

Adobe: **www.adobe.com/products/tips/illustrator.html.** You'll find tips on this Adobe site – a good read. Illustrator World: **www.illustratorworld.com.** Complete with screengrabs, plus contests and galleries. Cari Jansen: **www.carijansen.com/tips/.** Lots of concise tips here. Altpick: **www.altpick.com.** A portfolio site with a lot of top artists, designers and photographers. American Illustration/Photography: **www.ai-ap.com.** Again, great work by top artists.

Quick guide to the Illustrator work area

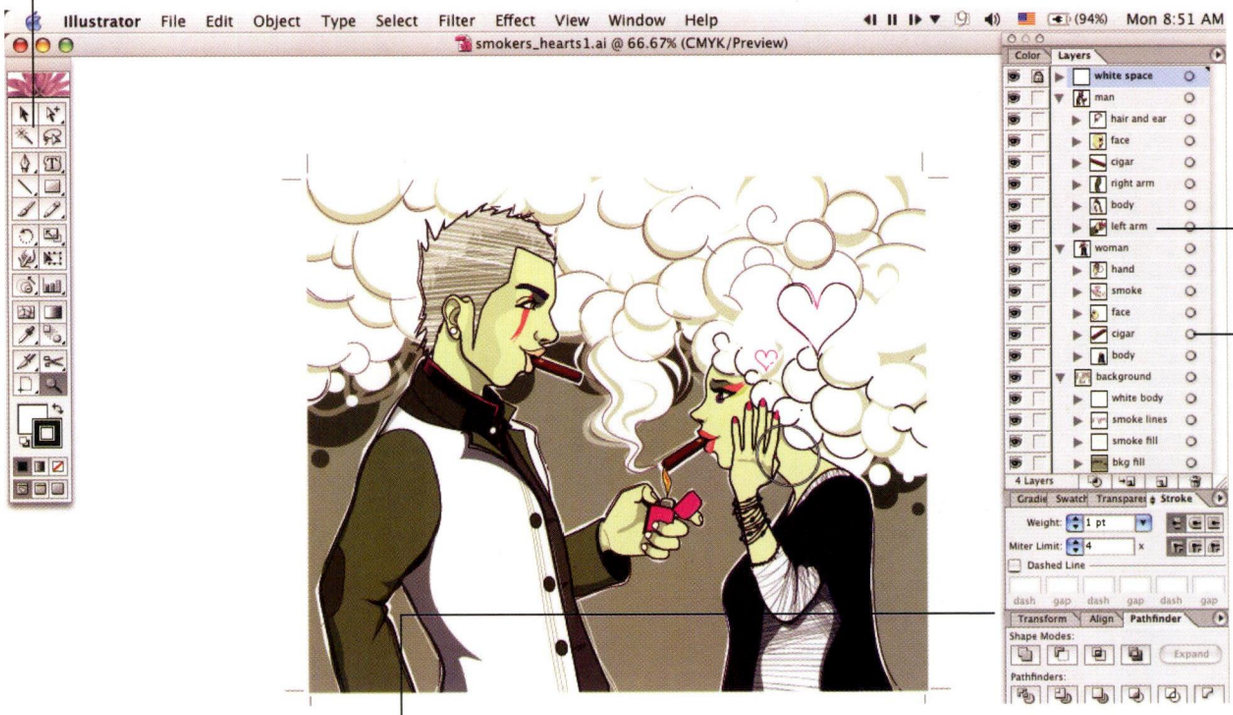
Keeping your work area organised will allow you to work faster and more efficiently

The toolbar

The toolbar is on the left side, and Layers etc are on the right

Layers

Your layers should always be organised, to enable you to work more efficiently. Within these layers you can also create sub-layers



Windows

By stacking all the windows, you will create a lot of space on the screen where you can view your artwork

Sub-layers

Sub-layers will make selecting or hiding objects much easier. To select an entire layer, the easiest way is to click on the circle to the right of the layer name

16: Cool hair!

To take it further, with the Pencil tool add extra lines to the hair to break up the solid line. This will give the hair a little more character than a normal stroke would. Also try experimenting with different brush styles in the Brushes menu.

17: Create contrast

Create another layer within the background layer. Trace white silhouettes loosely around the couple. These silhouettes are to add contrast between the figures and the background. Again, you can always use a 'stroked' line and experiment with different brush styles.

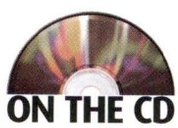
18: Smoke gets in your eyes

Lastly, make the smoke look a little more smoky. Around the edges of the smoke, loosely brush lines using the Wacom tablet. Because of the pressure sensitivity, you can really add character to the line. Set the strokes to 30% normal transparency.

[writer: Patrick Boyer | hardware: Pentium 4 XP PC | software: CorelDraw Graphics Suite 12]

CREATE CORELDRAW COMRADES

Get inspired by this Goth-style New Wave sultry Ukraine girl as we explore Corel's drawing tools to develop a knockout design



ON THE CD

gothic_lady.cdr
USSR_citybackground.cdr

Our sources of inspiration can stem from so many things – we're constantly being bombarded with musical, cultural and a multitude of other influences in our ordinary daily lives.

Recently, Patrick Boyer discovered the photography of Philip Warner of Lithium Picnic, a fine art site featuring exquisite photography and sultry ladies – so we asked permission from Philip to use a few images of Apnea, one of the site's central models, as a muse for the creation of our lead character. The idea was to create a character that was a bit rough – a sort of female KGB agent who's been through some action. The direction is a fusion of Eighties New Wave Goth from Russia. She's saucy, she was possibly a Communist... and was created in Corel's Graphic Suite 12.

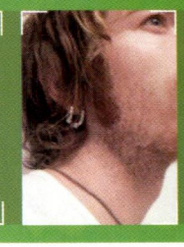
So put on some Depeche Mode and learn what Corel can offer through some funky post-cold war design. ■

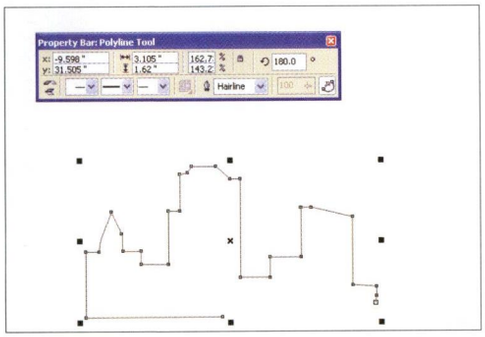
Wannabe a photographic model?

For this design, we chose Apnea from Lithium Picnic as our central model. However, not everyone will have access or want to use such an image. If you prefer to use your own photograph or another model – no problem. You may even want to use a photo of yourself. If you do use the Apnea image or any of the other ladies from Philip's Lithium Picnic for this exercise, check his site out at **www.lithiumpicnic.com**. You'll find it contains an exciting fan art section which is also pleasing to the eye.

YOURGUIDE

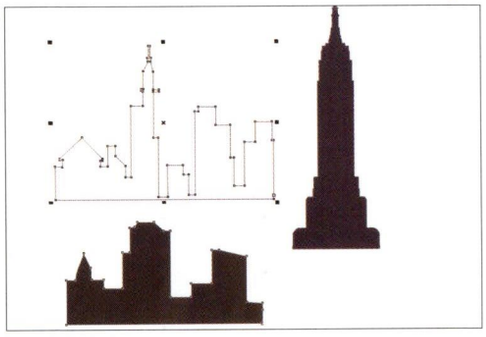
PATRICK BOYER began his career as an Art Director and Designer in 1998, and years later established his own design company and ad agency, Urbancowboy.net. With his understanding of urban behaviours, Patrick brings a unique perspective to everything he is involved in.





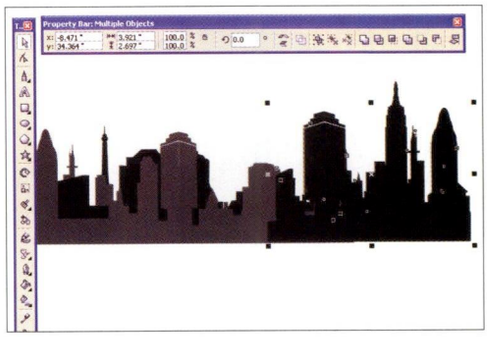
1: Background city lines

Select your Polyline tool and start to sketch out a basic outline of a city. There's no need to go crazy – these city elements will be in the background. You can get more complex and funky if you wish... after all, this is your city!



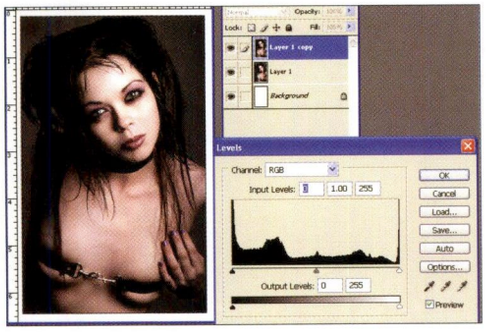
2: Fill buildings

Node by node, your cityscape is being built. Choose a fill colour, preferably grey, and start with another series of buildings. Perhaps throw in some more detail, or maybe you wish to stick to a more Bauhaus (not the Eighties band, although it would fit) environment.



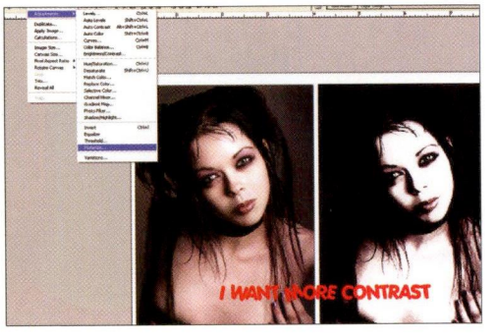
3: Come together

Okay, city elements are done, time to bring them together. If you want to repeat some of the buildings, that's fine too. Maybe include a variation of colour to add some depth. Once together, group the elements (Control & G) and move the group away from the palette area to clear space.



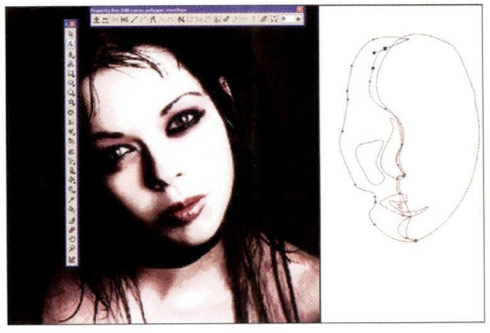
4: Introduce the main character

Before we start working with our model, we're going to need to alter the image. Whatever pic you use, and whether you're working in Photoshop or Corel's PhotoPaint, you will need to adjust the levels to bring out the contrast as much as possible.



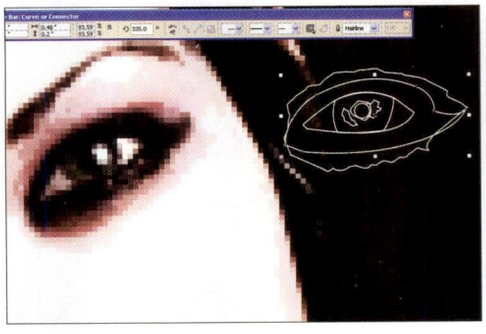
5: More contrast

Keep adjusting the levels, curves or contrast of your image until you get something close to what you see above. Since we are working in greyscale, don't worry about loss of colour. We really want the shadows and contour of the face to stand out. Once done, save and import intro the CorelDraw environment.



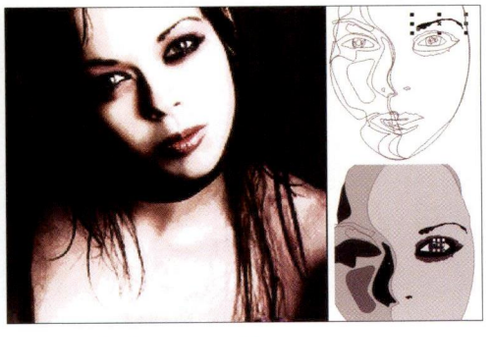
6: Trace in Corel

With your Polyline tool, begin to recreate the natural highlights of the skin. If you want the image to be identical to the photo and you're more comfortable with tracing on the image, cool. If you want to create something different, use the shading as a guideline only. Use the Shape tool (F10) to give the lines shape.



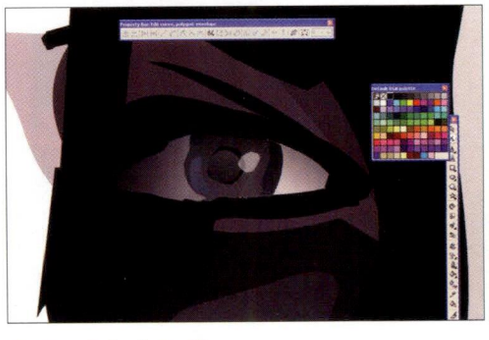
7: Eye detail

Eyes are central in designing illustrations – they can convey so much. In our example, we're going to trace over the central elements of Apnea's eyes. Don't worry about matching them exactly. We will return later to smooth things out.



8: Finish face outline

Once the central elements of the face have been sketched or traced, we begin to fill in the facial elements. For this image, we want to continue a high contrast greyscale look. Your model may look messy at this point – that's fine. We want the rough look, and also we'll now start to polish the image up.

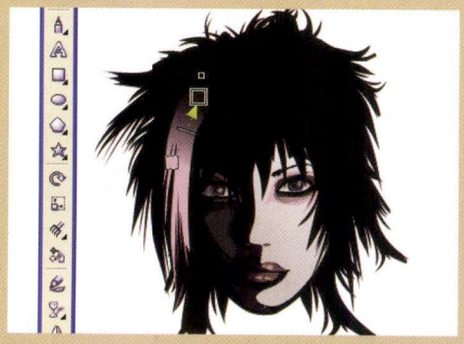


9: Facial details

This is also where you can play around with the facial features. With your pre-drawn lines, you can smooth out some of the curves (right-click and select Smooth) or keep the image a bit rough. Your image may even stray from the model and turn into something new.

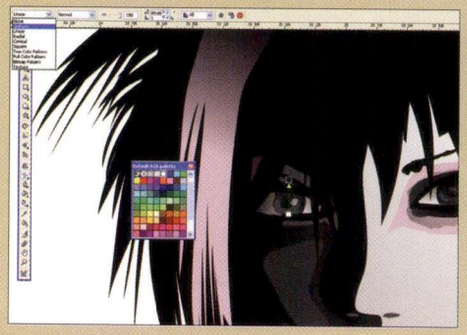
CREATE CORELDRAW COMRADES

Adjustment techniques



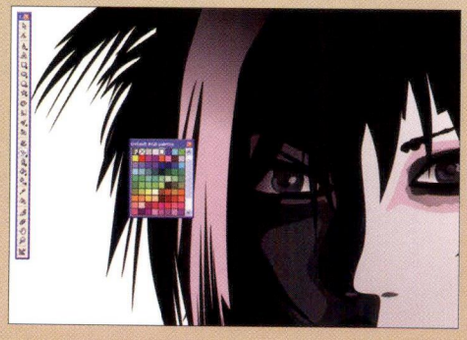
Interactive Fill tool

Use the Interactive Fill tool to give your vector illustration some natural-looking gradients. Select the Interactive Fill tool and the elements you want to add a gradient to – in this case, the pink highlight of hair. We're going to blend it in, fading from pink to black to match the rest of her hair.



Transparency

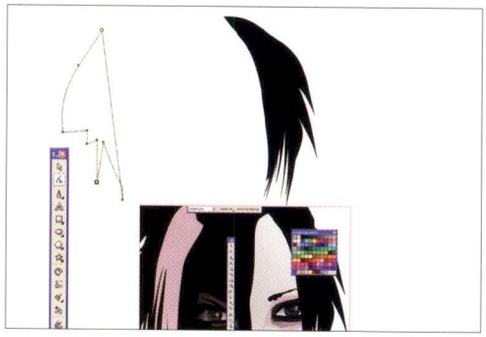
The Transparency tool helps blend the illustration together, giving life to the eyes and highlights to the lips. Select the element you want to add a transparency to – in this case the pupil of the eye – and select the Transparency tool. From the upper drop-down menu, select Uniform Transparency.



Transparency mid-point

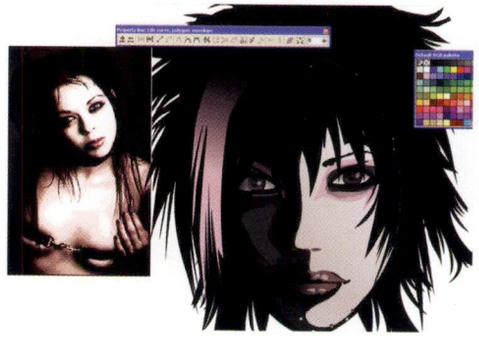
To further add detail to your illustration, and in this case our model's eye, we can adjust the level or mid-point of the transparency – 100 being fully transparent and 0 being untouched. For your design, play with the levels until you find the perfect percentage.

Continued...



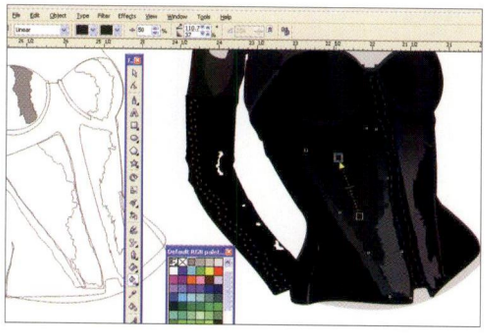
10: The hairstyle

The hairstyle is up to you. You can keep your model's current hair or try something fresh. In this case, since the contrast has eliminated Apnea's hair, we're going to create new hair. We'll build the hair in many sections. With the Polyline tool, sketch out some hair bits, fill and begin to place onto your model.



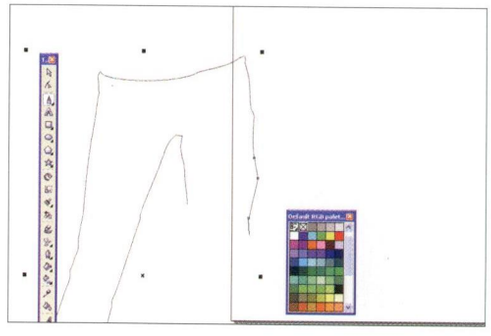
11: Final adjustments

Once the hair has been added to our model, you can return to the original image and do some final facial tweaking to make everything 'fit'. Our visage could have strayed a bit, but that's not necessarily a bad thing. Zoom in and out to get a good range and see what needs to be fixed.



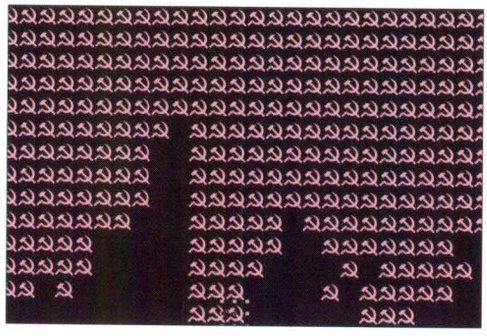
14: Fill and blend

Once the shapes have all been created, you can begin to fill in the body. Follow the shades and the natural shapes of the contrast. It's a good idea to use the Interactive tool to blend in the layers, creating a semi-quasi real leather look.



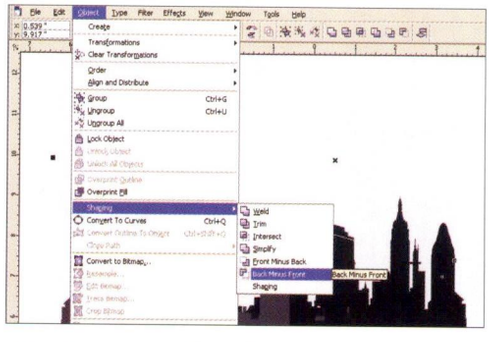
15: Add some trousers

Sketch out a quick contour of trousers with the Polyline Tool. If you prefer to follow a guide, that's fine... perhaps you want full trousers, hot pants or shorts. In this case, a quick rendering of some ripped slacks has been done. We now smooth with the Shape Tool (F10) and add some curves.



18: Create the background

Create a grey rectangle shape for your background and move your symbol wallpaper pattern over it. You can ungroup the pattern and delete a few hammer and sickles to create some diversity. Once done, group the two layers together and add a radial transparency.



19: Remove the city

Return to your original cityscape background. Duplicate the group and move it to the far bottom left corner. In your Object pull-down menu, select Shaping then Back Minus Front. This removes the shape of the city from the background. Take the duplicated city, move it slightly and place it in the same corner.

WEBRESOURCES

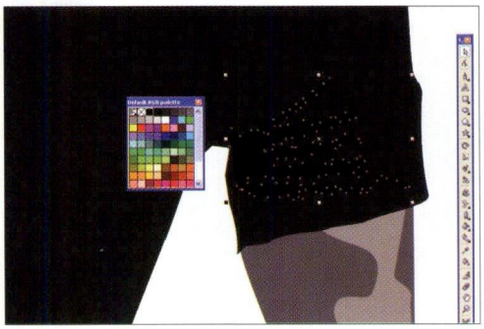
www.lithiumpicnic.com: Images of femme fatales from Philip Warner.
www.photomann.com/russia/moscow/index.htm: Need some images of Russia? Here is a tourist site that has a few pics you can play with.
www.jaspergoodall.com: Amazing, sexy, high contrast illustrations. By any standards one of the more talented illustrators out there and a great source of inspiration.
www.tado.co.uk: Stunning vector graphics and an amazing sense of humour – great for brain and eye candy. This crazy duo always have something creative.

12: The body

If your picture came with a full body, you can use similar techniques to finish up your central character. If not, you can either obtain a new image for the body or sketch one out by hand. In this case, we're going to return to Philip's images of Apnea and select a fine-looking corset.

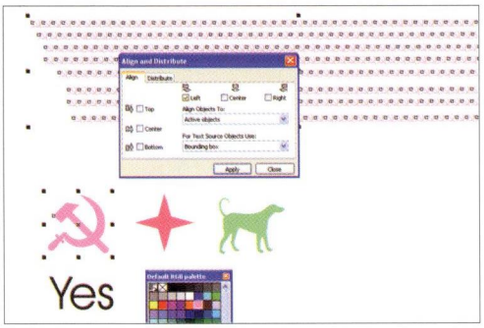
13: Import and trace

Using similar techniques to those applied to the face, we are going to apply them to the body. With the contrast of the image, we can make out the essential details we need to highlight in the corset. With the Polyline tool, begin to trace or follow shapes.



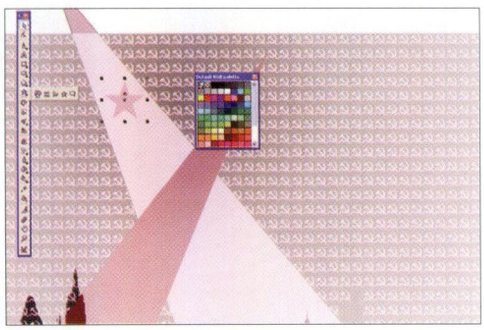
16: Trouser detail

To add detail to the trousers, create a series of lines with the Polyline tool that will resemble natural creases. You can adjust the nodes to add curves or keep the creases straight. Make the creases a shade darker or lighter than the trousers. You can also use the Transparency tool to further blend into the trousers.



17: Wallpaper background pattern

For this illustration, we used a repetitive pattern of the USSR's hammer and sickle. You can, of course, select any shape to be a pattern. Duplicate a series of the symbols, align them so they are even, then group and duplicate again until you have covered your desired background.



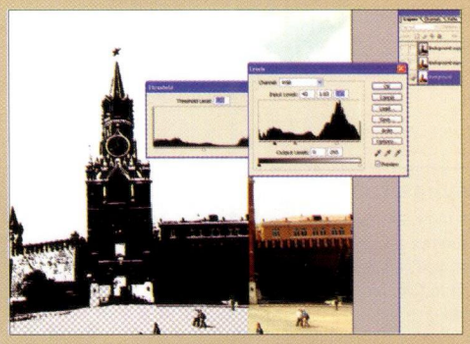
20: Add detail and depth

With your Polyline tool, create a few triangle shapes over your background pattern. This will give some detail and depth to the illustration. From your side menu, select the star shape, select 5 Points from the upper Perfect Shapes menu, and add a nice-looking star.

21: Details with fonts

The ribbon, or lightning (not exactly sure what our main character is holding), was created by converting a fancy font to a curve. We chose Cretino and converted the capital L to a curve (Control & Q), inversed it and turned it white. You can use any serif font for a similar effect.

Photoshop extras



Russian images

Once you have an image, whether it's Red Square or whatever, you need to boost the levels to get a high contrast. Afterwards, duplicate the layer and add a threshold (128 is fine) to the image. Duplicate the threshold level so that you have three layers in total.

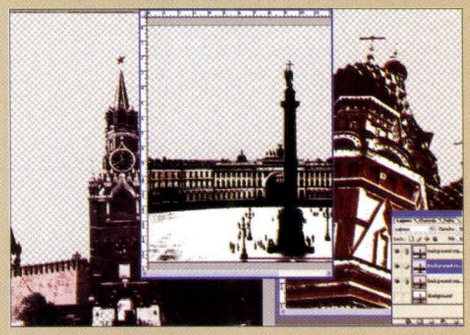
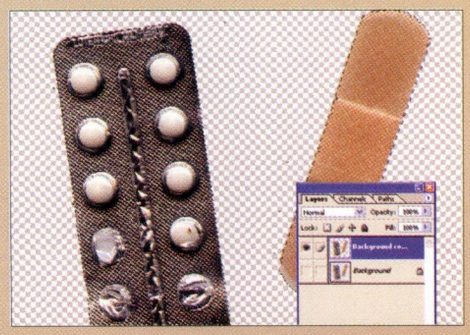


Image effects

Add a gradient layer to the middle (second) threshold layer. We chose a deep purple to white, similar to the triangle on our main image (Step 20). Set the first layer's blend mode to Soft Light, and the second (with the gradient) to Lighten. Put all three in a folder and move them to the main image.



Scanned elements

Just as an experiment, we decided to scan in some bits and pieces, including motion sickness pills, as extra elements. Once scanned in, you can remove the background and also import them into the main image.

CREATE CORELDRAW COMRADES

Become familiar with CorelDraw's tools

If you're not familiar with Corel's layout functions, you'd be amazed at how quickly you can adapt. Corel offers a lot more than a hammer and sickle to bring life to your illustrations. Here are few basic tools and extras worth knowing about

Polyline tool/Shape tool

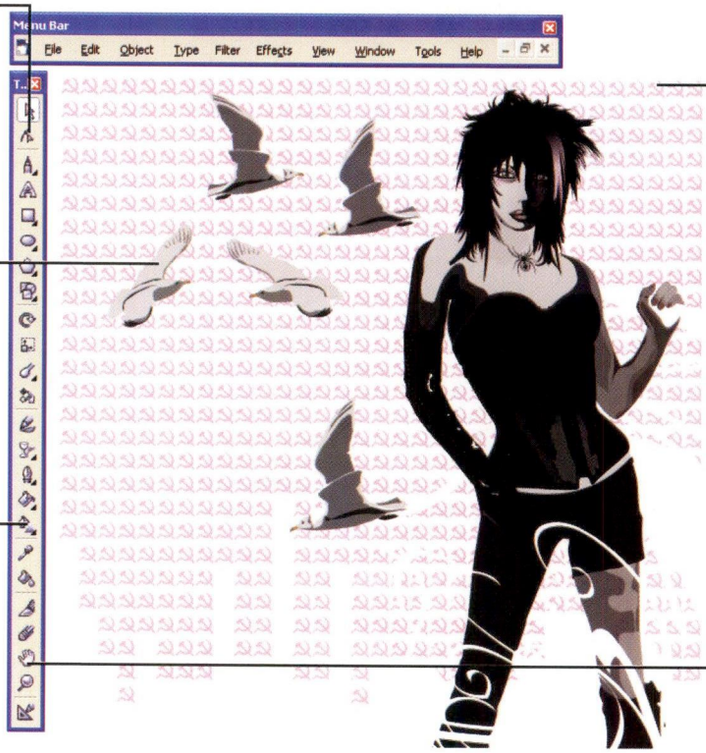
Both tools are the essential drawing elements to creating your own shapes in CorelDraw. From point to point, you can create a series of nodes that will quickly begin to take form. On your line segment, use the Shape tool to give the line some life

Artistic Media tool

Okay, it's true, there was no flock of seagulls in the initial illustration – but the Artistic Media tool does host many fine options which aren't all corny. You can select some fancy media style brushes that are similar to Corel's Painter natural brushes. That, or you could just add a plethora of seagulls to all your designs...

Eye Drop tool/Paint Bucket tool

Often these tools work hand in hand when creating effects in Corel. With your Eye Drop tool, not only can you select colour from outside the Corel environment, ie the Web, but you can also use the Object Attributes function to copy effects and use the Paint Bucket to paste them onto other elements

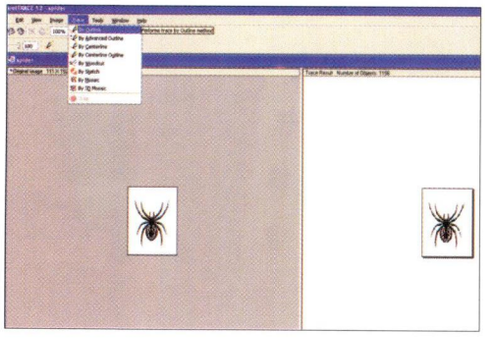


Basic shapes

Yes, the name says it all, but you'd be surprised how handy a star comes in when you need a quick symbol. From cartoon thought-bubbles to arrows, you can manipulate the shape at a few clicks of a button

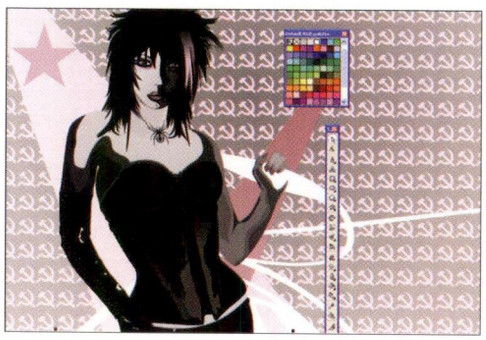
Hand tool

Similar to other programs such as Photoshop, Corel also sports the Hand tool to help return the view of your current palette to a familiar 'fit to screen' 1:1 ratio (double-click). A single right-click of your mouse will cause your palette to zoom out, and a left-click will make it zoom in



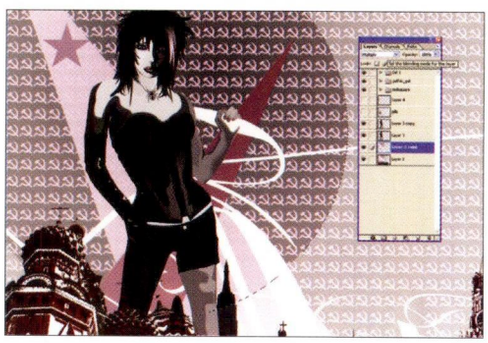
22: Corel Trace

We wanted our main character to have some sort of necklace, so we found a random image of a spider and imported it into Corel Trace. You can select anything – we just thought the spider would fit well. From the upper menu, select Trace By Outline. Copy the spider and paste into your Corel environment.



23: Unite all

Group all the model's elements together and move her over the background. We positioned it so the lightning/ribbon font had the appearance of flowing through her hand. At this point you can add some further detail, such as piercings and our cute spider necklace.



24: Import into Photoshop

Done – if you wish to remain vector. If you like, you can import the character into Photoshop. From there, you're able to include further details such as buildings. Some colour highlights can also be adjusted using the Levels and Curves option. See the boxout on page 53 for further Photoshop details.

ON SALE NOW

Available from all good newsagents, or call for a copy direct on +44 (0) 870 444 8682

Digital MusicMaker special edition
Grasp rhythm basics ▸ Program rocking riffs ▸ Discover best buys...
The musician-friendly guide to...
RHYTHM & GROOVES
More tutorials than any other music magazine
Mac
Windows
BRILLIANT BEATS
▸ Learn power-user percussion programming techniques
▸ Discover the best plugins & meaty, beaty sample CDs
RECYCLE | CUBASE SX | DR.REX | PHATMATIK
Get REXed
▸ Transform your loop library with our slicing smarts
JASON MRAZ
Traditional tunesmith talks track tweaking
GET STARTED
The basics of rhythm & grooves made easy
GROOVE ARMADA
Leading dance duo on reinventing the genre
PLUS:
FREE CD!
THE FILES YOU NEED TO BEEF UP YOUR BEATS
Digital MusicMaker special edition
The tools you need for ripping rhythms
Windows Mac
RHYTHM & GROOVES
A huge collection of FREE samples courtesy of Sonica and Beta Monkey
OVER 250 RHYTHM LOOPS
FREE!
MIRACLE beats
PLUS!
◆ Miracle Beats: PowerFX's super-duper looper (free edition)
◆ Ableton Live 4: latest version of this top soft studio (demo)
◆ LinPlug RM IV: mega software drum machine (demo)
◆ Propellerheads ReCycle 2.1: power sample slicing (demo)
RHYTHM PROGRAMMING IN MP3 AUDIO!
◆ Hear the beat-creation techniques shown in the magazine
DISC 07
TO THE BEST MUSIC CREATION TECHNIQUES

FREE CD-ROM
Sample the best Mac and PC music software PLUS load project files demonstrating techniques shown in the mag

- In-depth tutorials on the latest digital music apps
- Round-up of the best buys for your project studio
- Power percussion programming techniques laid bare
- The ultimate guide to producing amazing rhythms

ACHIEVE ILLUSTRATION EXCELLENCE

Thrust greatness upon yourself – as we explore how you can take your art from average to admired in an instant

Inside every artist there's a constant battle between the belief that you'll succeed and the nagging fear that you'll fail. Many fall back on the comforting cliché that true genius goes unrecognised and that being ahead of your time means you go down in history. After all, Van Gogh only sold one painting during his lifetime, and it hasn't done his entry in the halls of eternity much harm, has it? But if that's what you want, put the magazine down, curl up on the sofa and start moaning to yourself about how misunderstood you are.

Still with us? Good. While wallowing in the old 'unappreciated genius' line is fine for those moments of genuine self-doubt, you really will get nowhere if you stop trying. Far more satisfying than self-pity, the recipe for real success is a pinch or two of thought, a splash of luck and a whole truckload of hard work.

Over the next few pages we reveal the tactics, tricks and traits that turned a bunch of ordinary illustrators into a bunch of highly successful illustrators. They've proved that it can be done, so listen up and find out how.

ACHIEVE ILLUSTRATION EXCELLENCE

GET THE BEST FROM :

PHOTOSHOP

DESIGNER DAVID RONDEL CAMBOU HAS SOME TOP IMAGING ADVICE

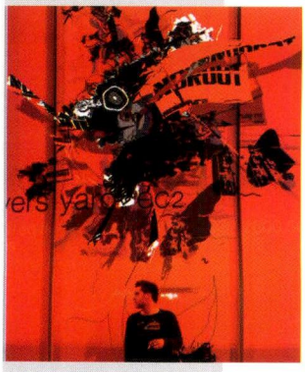
1 Always start with a big enough canvas and work at as high a res (or higher) as you need. There's nothing worse than trying to fudge it later.

2 Make friends with your filters. While showing them off shouldn't be the sole reason to create your pieces, subtle applications can transform your work.

3 Import a variety of vector shapes, photos and illustrations and then play around, altering opacity and compositing modes as the mood take you.

4 Use contrast, and add unexpected elements to catch the eye. Elements like this might or might not work in the end, but at least you tried.

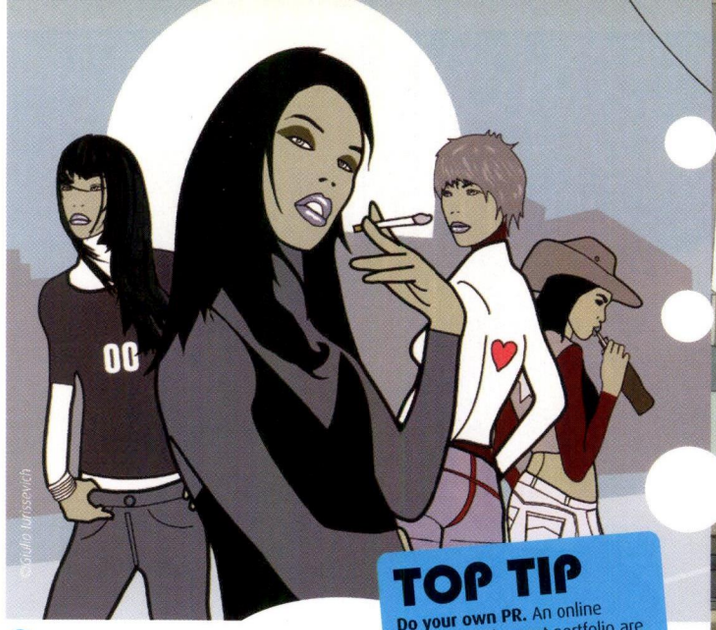
5 Use perspective. A simple drop shadow of 50% black will begin to give the effect of a vector shape coming out of the wall (see the example below).



You can see more of David's work at both **www.hellohikimori.com** *and* **www.overage4design.com**

TOP TIP

Be professional. Zany, wacky creativity is great, but zany, wacky timekeeping is not. You have to take your work seriously if you want others to do the same.



© Saulo Jurisevich

TOP TIP

Do your own PR. An online presence and a neat portfolio are must-haves, but there are plenty of PR tricks, awards and events that'll get you noticed. Be creative.

© David Newton

The truth is that unless you're content to be one of those lucky people who achieve success based on nothing but good fortune and hot air, you really need to raise your game. Striving for excellence might be solely a question of self-promotion if your name is Jordan, but as an artist it's critical that you're the best you can be. Which is why learning from the best makes such sense, and why we've got 25 top tips from some of the most admired illustrators in the business.

STEP ONE: SELF-IMPROVEMENT

The first thing to do, once you've decided that illustration is what you want to do with your life, is make a conscious effort to improve your work. Show five of your favourite pieces to a range of people – friends, family, other artists and even lecturers if you can – and see what they think. Gird your loins and promise them you won't get shirty if they say anything critical, and then listen to what they actually say. You can't expect someone who knows nothing about illustration to give you any technical feedback, of course, but you can find out how they respond to it, which can be tremendously valuable. After all, once your career is up and running it'll be your work that's selling everything from clothes to cleaning products, and appearing in magazines and on book covers and TV, and the immediate reaction of the 'ordinary person' is how the success of your work will be measured.

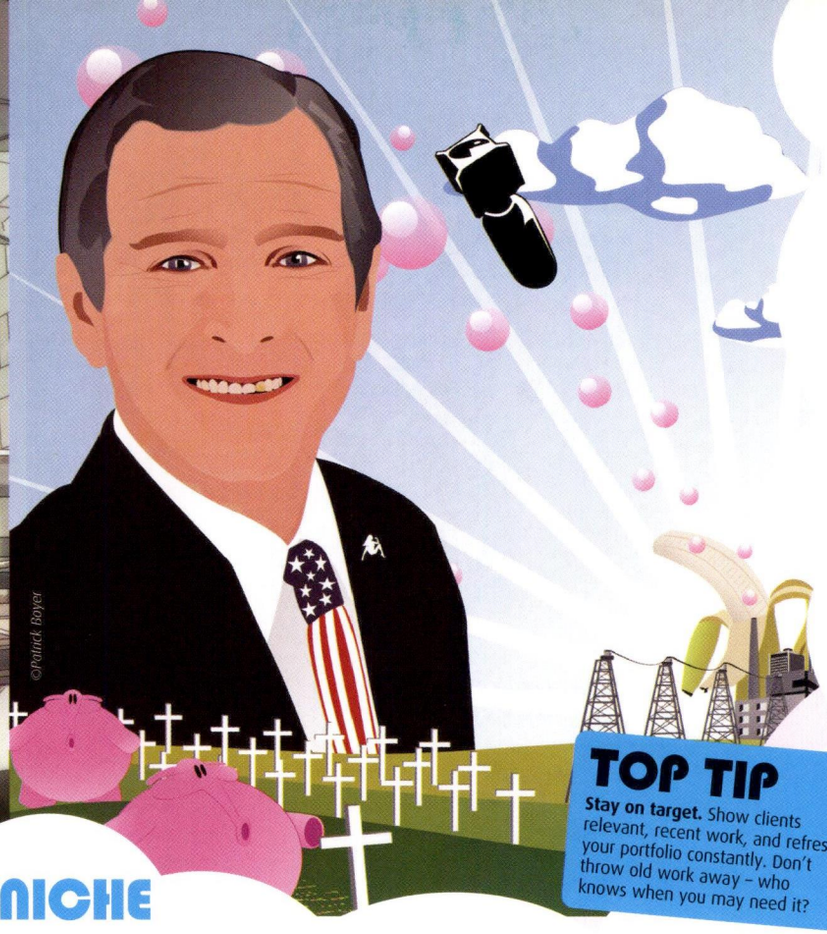
Once you've given yourself time to digest your test panel's opinion, work out for yourself what you need to act on. What are your strengths and weaknesses? Identify them, and then work on them. Open up your software package of choice and start experimenting. Is the choice of colour repetitive? The perspective weak? The typography derivative? Whatever weak spots you have, they'll probably be things you've suspected all along but tried to cover up. That won't cut it in a professional context, so take the time before you're swamped with clients to shore up weak areas and polish strong ones. There are hundreds of places you can seek instruction and inspiration, beginning, of course, with *Digital Creative Arts Special Edition* and the Internet.

Another strategy to try is to get hold of some work you admire, and study it. Not so that you can copy it, but so you can see how and why it works. There's no end to this self-improvement stage, as every artist worth his salt continually develops and evolves though his career, but a significant burst before your career begins will put you at a real advantage over those who think they can stumble out of university and straight into success. Once your career takes off you won't have time to hone and perfect your technique, let alone keep up with what other illustrators are doing, so it's worth grabbing this opportunity with both hands.

Places to study

WHERE BETTER TO LEARN YOUR CRAFT THAN UNIVERSITY, WHERE YOU'VE GOT THE KIT, THE TEACHERS AND THE TIME

THE UNIVERSITY OF BRIGHTON	ILLUSTRATION BA	www.brighton.ac.uk
CHELSEA COLLEGE OF ART AND DESIGN	DESIGN FOR COMMUNICATION BA	www.chelsea.arts.ac.uk
DE MONTFORT UNIVERSITY	GRAPHIC DESIGN AND ILLUSTRATION BA	www.dmu.ac.uk
FALMOUTH COLLEGE OF ARTS	ILLUSTRATION BA	www.falmouth.ac.uk
KENT INSTITUTE OF ART AND DESIGN	ILLUSTRATION BA	www.kiad.ac.uk
MANCHESTER METROPOLITAN UNIVERSITY	ILLUSTRATION WITH ANIMATION BA	www.mmu.ac.uk
RAVENSBOURNE COLLEGE OF DESIGN AND COMMUNICATION	GRAPHIC DESIGN BA	www.ravensbourne.ac.uk
SOUTHAMPTON INSTITUTE	ILLUSTRATION BA	www.solent.ac.uk
SURREY INSTITUTE OF ART AND DESIGN	GRAPHIC COMMUNICATION BA	www.surrart.ac.uk
THE UNIVERSITY OF WESTMINSTER	ILLUSTRATION BA	www.wmin.ac.uk



TOP TIP

Stay on target. Show clients relevant, recent work, and refresh your portfolio constantly. Don't throw old work away – who knows when you may need it?

STEP TWO:
FIND YOUR NICHE

Many freelance illustrators find that teaming up with others can be a great boost into the industry. Whether these groups are of two people or ten, the benefits are far greater than just sharing the studio rent and having someone to talk to when there's not much work. In fact, the ideal scenario is that the whole is greater than the sum of its parts, and that together your strengths and styles merge to become an identifiable brand.

A perfect example would be Nick and Adam Hayes, who launched design company Identikal in 1998. Together the twins have worked for clients as high-profile as Nike, Universal, Sony and Apple, and in doing so have become legends in the creative world – which you can check out for yourself at their main site at **www.identikal.com**, and their new shop at **www.identikalshop.com**.

"Teamwork is extremely vital to the end product of all Identikal projects," says Adam. "All of our work includes input from the whole team, whether it is illustration, branding or even sound. Working in a team is the best way to get the perfect results for your clients." As well as working together, Identikal's success has ensured that they can pick and choose who they work with, too. As Nick explains: "We prefer to work for clients who have an open mind to what they need. Just recently, we did the branding, interior and product design of a new eyewear shop on Marylebone High Street in London. The project was a great success for us, and we won an award for the best-branded fashion boutique in London."

To take on the clients they want – the ones that suit the Identikal style and way of thinking – sometimes means charging less than the absolute top dollar they could certainly get away with, but for Nick, it's worth it: "We would certainly say that the most satisfying clients for us are the ones who respect our position as 'designers'."

Honing what you do should be what determines your style, not what other illustrators are selling at any one moment. "Try not to follow trends," says Nick, but "make them yourself. Do this by being original and creating your own unique shapes, elements or styles which become part of your palette." That might sound easier said than done, but it is possible for new talent with a fresh style to come from nowhere and knock the rest of the creative world for six.

A great example of illustrators doing what they do and being heartily praised for it is TADO. Mike Doney and Katie Tang >

"WHAT ARE YOUR STRENGTHS AND WEAKNESSES? TAKE TIME BEFORE YOU'RE SWAMPED WITH CLIENTS TO SHORE UP WEAK AREAS AND POLISH STRONG ONES"

● *Combining vector work and a dash of surrealism has certainly paid off for Giulio Iurissevich and his illustration career*

TOP TIP

Be persistent. Few land the job of their dreams at the beginning of their career, and those that do will spend the rest of it trying to relive that brief moment of glory.

GET THE BEST FROM :

FREEHAND ILLUSTRATOR AND LECTURER LAWRENCE ZEEGEN SHARES SOME THOUGHTS

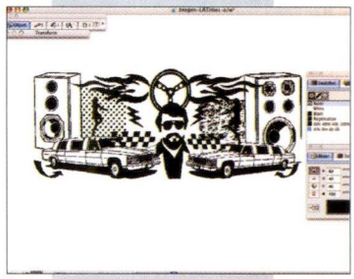
6 An illustrator must fall in love with work easily and then break the relationship up and start another; the trick is knowing when an image is done!

7 While building up an illustration, remain open-minded about how the finished piece will look. Trying a few layer variations can sometimes make an incredible difference.

8 Create shadows on new layers to give depth. Use the Line tool to draw out lines from all angles, select all and pick Modify, Join and Fill.

9 Colour is vital, so choose palettes that complement each other. Don't trust that your monitor is well calibrated either, and always do test prints.

10 Use more than one colour to create black. Mix 60% Cyan, 40% Magenta, 40% Yellow and 100% Black, and a darker, richer black is created.



● *Find out more at* **www.zeegen.com,** *where you can also browse more of Lawrence's portfolio*

TOP TIP

Be interested. Trends from movies, music and fashion can surface in the illustration world (and vice versa) – keep an eye on all art to keep your work fresh.

GET THE BEST FROM : ILLUSTRATOR

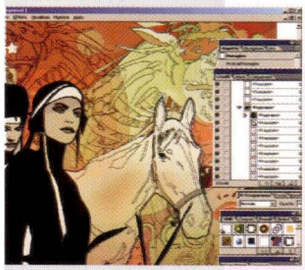
11 Inspiration can come from anywhere. Import work you've done before, a photo, a sketch or a royalty-free image. See where it takes you!

12 Never forget the importance of layers. Keeping them named and organised can seem like a pain, but it's a big help later and actually streamlines workflow.

13 Your faces should be your trademark, so make yours as individual as possible and use them to convey the style of your whole illustration.

14 Enjoy your work and it'll show in the image. The painting part of an illustration is when you can really do this, because the technical work is done.

15 I work driven by instinct. Many times I don't start with a precise project in mind but just let things develop while I'm drawing.



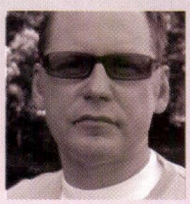
You can find out more about Giulio and his work at his site www.giulio-iurissevich.com

DIGITAL ARTIST GIULIO IURISSEVICH MAKES ILLUSTRATOR EASY

The life and works of a successful illustrator

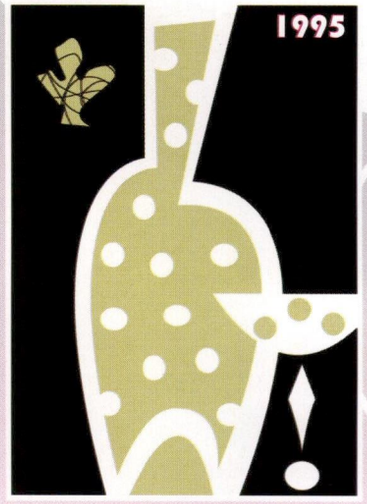
Bo Lundberg

FROM KITCHENWARE TO CARDS, SWEDISH BO HAS CARVED OUT A UNIQUE STYLE AND WORKED ON A WIDE RANGE OF PROJECTS. WE FIND OUT HOW HE GOT WHERE HE IS TODAY



Early influences

Having drawn since he was "big enough to hold a crayon", Bo didn't go to art school until 1982. Before that, his grandfather – a pulp-factory worker who painted in his spare time – advised him never to draw horses, as they're impossible to catch. Schoolteacher Bjorn Larsson was also a big influence, introducing Bo to Dali, Magritte and many other artists.



graduated from Leeds Metropolitan University in 2002, and together they are one of the hottest names in illustration. According to them, working as a team means "that it's very difficult to get stuck in a rut. The other is always there to have a bright idea or kick your ass if you get lazy!" Check out **www.tado.co.uk** to see more of TADO's work.

Don't just pair up with the person who sat next to you at university, though. For a creative partnership to work, both illustrators have to give something to the mix, as well as getting something back from it. Remember – it's not always a good idea to mix business with pleasure, and your best mate won't be your illustration match unless you share similar goals and a similar working temperament. If there is someone you can team up with, though, then it can be a great way to give yourself a creative burst at the beginning of your career, even if it's not a long-term partnership. As TADO put it, "If you can find someone who is on the same wavelength we would definitely recommend giving it a go. Oh, and make sure you can stand being stuck in the same room all day with only your stereo and the Internet for company!"

But finding your place in the illustration world is far more than finding someone to work with. You need to chase success knowing exactly what you want to achieve. Are you planning to be an illustrator who works primarily for magazines, for global advertising campaigns, or who designs cards and packaging? Each area has its pros and cons, and you need to work out your dreams, as well as what areas your style may be suitable for. If it's the big bucks you're after, then advertising should be where you direct your efforts. The downside is that it'll be a harder nut to crack and the deadlines and pressures will be far more intense.

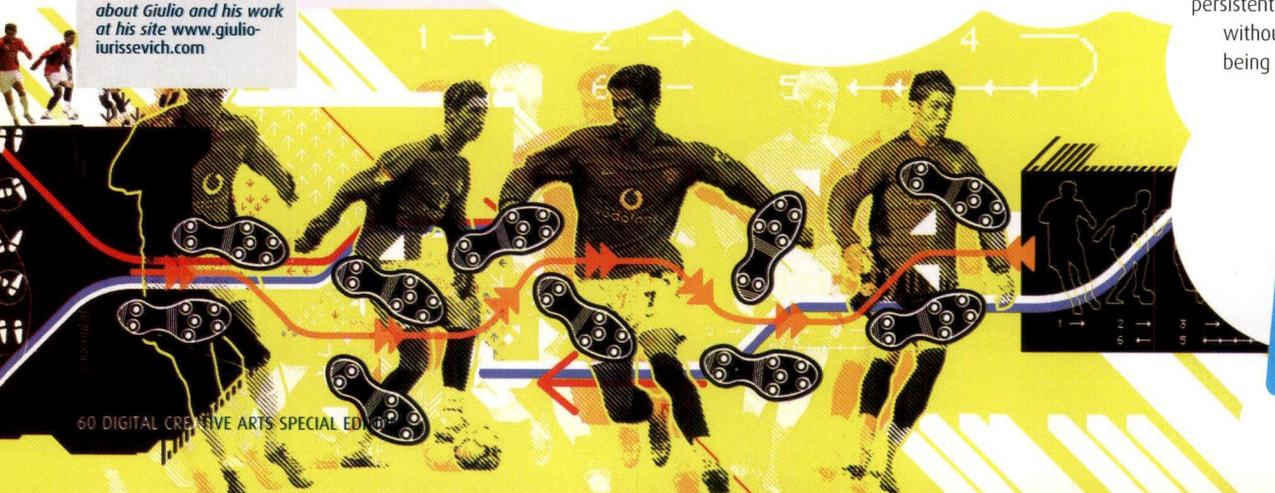
Even if you're an in-house designer in a nine-to-five job, these career stages still apply. If you want to be the one that gets ahead in the company and gets all the most creative, exciting and high-profile jobs, you need to be the whole company's star, as much as a freelancer needs to be a star for the entire industry. Don't be locked down by your job description either. For instance, imagine you're paid as a designer but love illustration, then find a way to integrate it into your work. A company with any sense at all will be delighted that its employees are so multi-talented and versatile.

STEP THREE: SELF-PROMOTION

Illustrators tend to fall in one of three places on the scale of self-promotion. There are plenty of talented people out there who – perhaps through the fear of rejection or because they think it might cheapen what they do – refuse to promote themselves. They don't approach agents, ad agencies or publishers, but instead work from one low-key job to another, wondering why Diesel has never asked them to design its new ad campaign.

Sadly, you can be the best illustrator in the world and still fail with an attitude like that. At the other end of the scale there are those who've got the PR patter down slicker than reality TV stars and celebrity cooks. They approach every magazine, they stick their oar in every Web site and they bombard agencies with phone calls. This group often rubs people up the wrong way and sometimes loses jobs because of it, but – and this is the crucial point – persistence does pay off, and untalented people who know how to push themselves forward can still make a career.

So, assuming you are a talented illustrator, it really is as simple as letting enough people know you exist. If you want to be truly successful in the multi-coloured world of illustration, then find a happy medium. You need to be persistent without being pushy, dedicated without being desperate and polite without being pathetic.

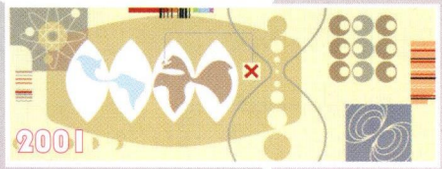


TOP TIP

Discipline yourself. You may be working from home, but it's still work. Set yourself deadlines and you'll find client's targets easier to hit when you get them.

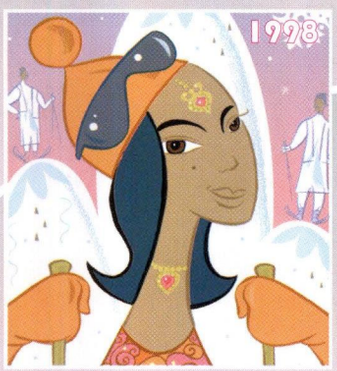
Going digital

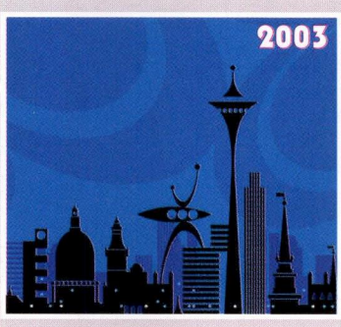
After graduating from Berghs School of Communication, Bo became an art director. He found the endless meetings 'hampering', so he moved to graphic design and was introduced to the computer. Using Illustrator helped him develop a more graphic style, and he's recently started working on an OS X Powerbook.



Bo Lundberg is represented by Folio, which you can find online at **www.folioart.co.uk**.

All images ©Bo Lundberg



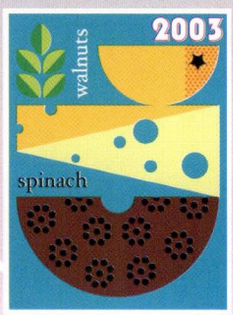


First commissions

In 1998, Bo began getting commissions from companies like Time Warner. His refusal to believe he's 'made it' means he is never complacent: "I haven't made it and I don't think I ever will. I believe it is dangerous to think one has made it."

Keeping ahead of the pack

Calling freelance illustration a 'marathon', Bo is determined to 'run the whole stretch'. To do this he has refined his style – "[It] has become more and more graphic, and hopefully more simplistic" – and continues to be inspired by his surroundings, saying, "Often I get inspired by things in everyday life – maybe a lamp in a window."



Advice from the master

To build an illustration career with the longevity of Bo's, he believes you have to look to yourself and to your art: "Number one – it's not about being better, it's about being different. Number two – before you learn how to play the synth, learn how to play the piano. What I am trying to say is that a digital artist must learn how to draw first in order to create images that really communicate."

STEP FOUR:
GET A BREAK

Don't assume that promotion begins and ends with the obvious phone calls and portfolio mailshots. Hype yourself up a bit – use a different name for different styles, or exaggerate your background to make yourself sound more interesting. Basically, as long as it isn't illegal and it isn't hurting anyone, go ahead and do it. Everyone's heard the urban legends about people sending in CVs on cakes or booking a gorilla-gram to deliver a portfolio, and most people have laughed and still sent an ordinary CV. But don't let fear hold you back. If you want to show you're creative, then do something creative. Okay, maybe a gorilla-gram isn't the best way to tell people you're a professional, but there's got to be something you can think of.

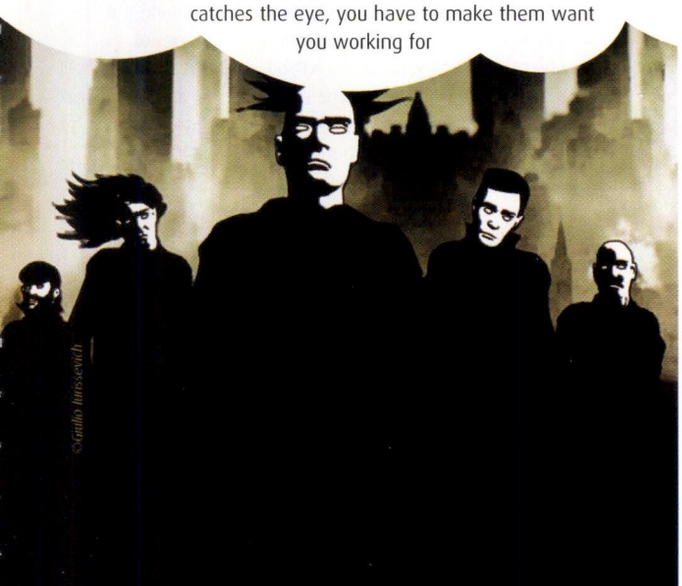
Trying to break into a creative job is difficult, there's no denying it. To land a great job – be it a one-off brief from a big client or a nine-to-five with a hot agency – you have to show you have what it takes. You need a portfolio of work that shows you off at your best, and you need it seen by the right people.

If you think there's great art inside you, don't wait, just get it out now. The 'perfect time' might never come, and no one is ever going to read from a black-and-white CV that you're a dab hand at Illustrator CS and just brimming with industry-rocking designs. You have to show them you can create art that catches the eye, you have to make them want you working for them and not for their competitors, and you have to force them to see your potential.

You've also got to get over the idea that using up all your great ideas in your portfolio is a waste of time. If that portfolio gets you one job, it was worth it, and if you're really meant to be an illustrator then other great ideas and pieces will come to you. Many illustrators work to very strict briefs, which means it's your eye, your style and your technique that a client pays for, not necessarily your ideas.

So start scattering that portfolio far and wide, and hopefully you'll soon be making waves with the right people. It's also worth finding out if there are any competitions you could enter or short courses you could take in the mean time. An award might not bring much (if any) money, but it's more exposure and you can't put a price on being seen by people. And a course might cost money, but think what you might learn... as well as who you might meet.

Nothing is more likely to stub out a new illustrator's career than not being able to deliver on the promises they make. Without being taken for a mug, it's fair enough to assume that before you've earned your stripes, you'll have to be even more eager and easier to work with than you can get



GET THE BEST FROM : CORELDRAW

DESIGN COOL CAT PATRICK BOYER MAKES CORELDRAW A BREEZE

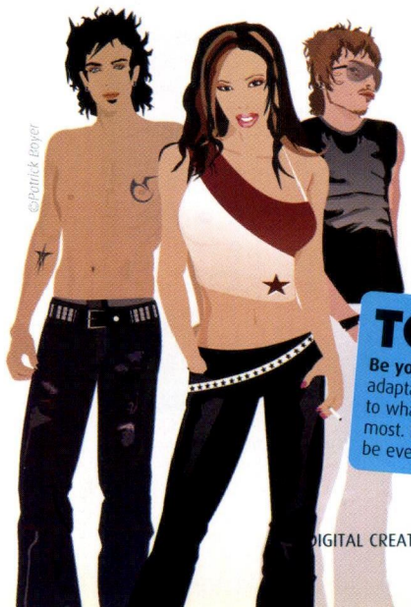
16 To save layers when exporting a file into Photoshop, save it as a PSD and check the Maintain Layer option. When you open it in Photoshop, the layers will be there.

17 'Sample Color From Desktop' lets you grab colours from outside the program. Just select the Sample Color option, select the pixel accuracy and grab your colour.

18 Using the Smudge brush, you can create realistic wet-paint drips while staying in vector format. Just select the Smudge tool and draw some drip lines.

19 To duplicate effects, pick Eyedropper, choose Object Attitude, click Effects and select all the effects to be duplicated. Click on the object to be altered and select Paintbucket.

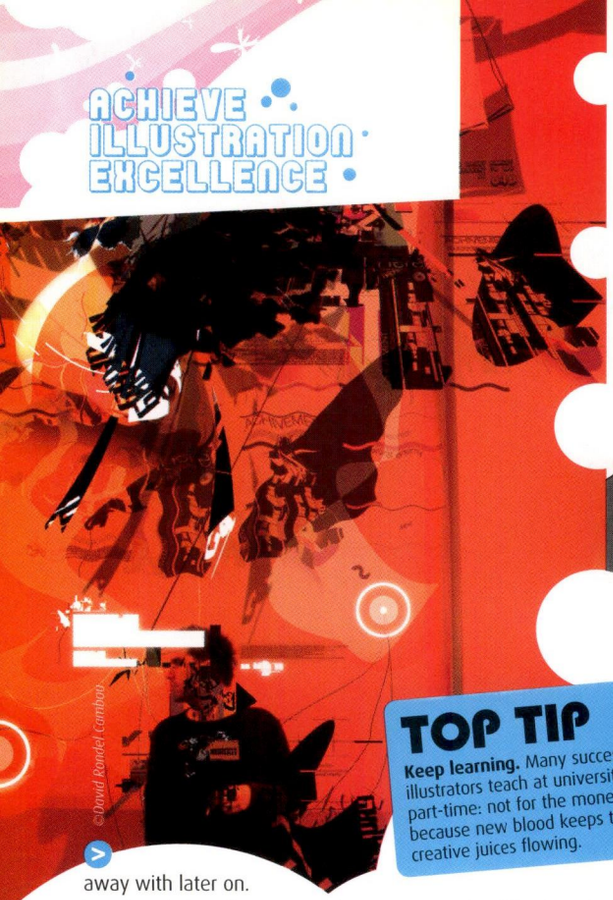
20 To get good skin tone scan tan fabric. Apply the colour to the design, duplicate the layer, alter the shade, put it over the original and blend them with the Transparency tool.

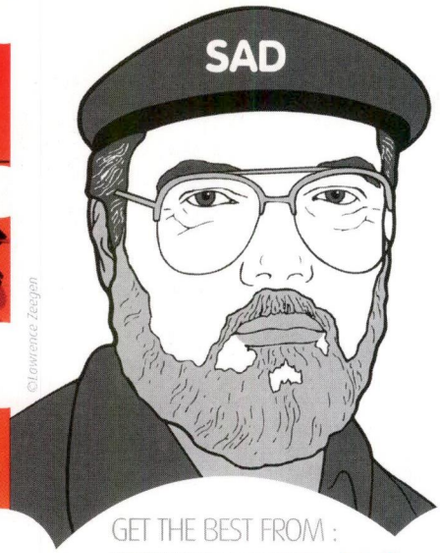


See more of Patrick's ghetto-fabulous work at **www.urbancowboy.net**

TOP TIP

Be yourself. Flexibility is fine, adaptability amazing, but stay true to what you do best and love most. Don't waste time trying to be everything to everybody.





TOP TIP

Keep learning. Many successful illustrators teach at universities part-time: not for the money but because new blood keeps those creative juices flowing.

away with later on.

Imagine that you've contacted an agency and, while they don't know enough of your work to trust you with a big project, a little one has come up and it has to be done immediately. They ask you to do it, you promise and then you miss the deadline. This isn't okay because they asked you at short notice, and it isn't okay even if they aren't paying you – there are no excuses. If you accept a deadline then it's crucial you hit it, because a company won't offer you a big project further down the road if they think you're unprofessional.

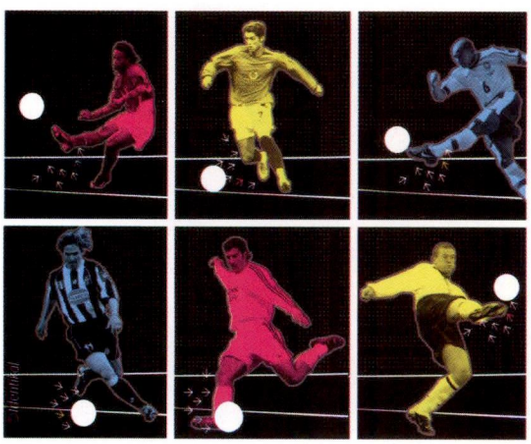
STEP FIVE: KEEP IT UP

It's frustrating to be working hard and not seeing the financial rewards of your labour, but be patient, keep improving and it'll happen for you eventually. People are always looking for the hot new style, and if you can combine originality with reliability you'll be holding a winning ticket. In the mean time, take the wise words of TADO as your motto and feel comforted: "As your profile and portfolio grow, so will your income. Keeping hold of good clients should be your number-one task, as they will most likely come back for more."

But don't forget that getting a stable career off the ground is really only the first step. Every single day should be graced by your continued quest for excellence, whether it be concentrating on your art, your profile or your business. All of that rolled together is going to determine the measure of your success, so learn to make it all work together and you should be fine. It's worth bearing in mind even if you don't want to make money from your art, because all the different elements that go into your creations are important. Keep refreshing the programs you use, the styles you work in and the types of images you create, and your pieces will be all the better for it.

And if you do want to make some money, remember that, as long as your work is unique, someone will want to buy it. As Nick Hayes puts it: "Don't rely too much on your machines! The computer is only a tool, like a saw to a carpenter. Make sure that all your work is drafted by hand beforehand, and use your brain rather than the latest Photoshop plug-in."

And when you've got a spare moment, how about using your brain to ponder on what illustration is really about. One definition would be communicating ideas to people in a visually interesting way. So, instead of getting caught up with trends and deadlines and clever concepts, don't lose sight of the ultimate goal of interesting communication, and your success will be certain. ●



● *Identikal's trademark style has made it a byword for cutting-edge design and professionalism within the creative industry*

GET THE BEST FROM : FLASH MX

WEB WIZARDING TEAM TADO REVEALS HOW TO ILLUSTRATE WITH FLASH

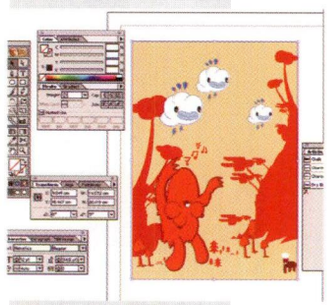
21 ● When you convert an object to a symbol, Flash will store it in a library. You can easily build libraries of frequently used objects.

22 ● 'Paste in Place' is great for accurate fiddling. If an object is obscuring the view, simply cut it. When you've finished your changes, paste it back into the same place.

23 ● If you're working for the Web, use Flash's Publish settings to alter the quality of imported JPEGs. You can lower file sizes this way.

24 ● Symbols can speed things up. If a page contains copies of the same symbol, alter one symbol and the others will all change as well.

25 ● Flash works in RGB, so when it exports to Illustrator the colours swap to CMYK – remember to give yourself time to tweak them.



● *Delve deeper into TADO's world at* **www.tado.co.uk**

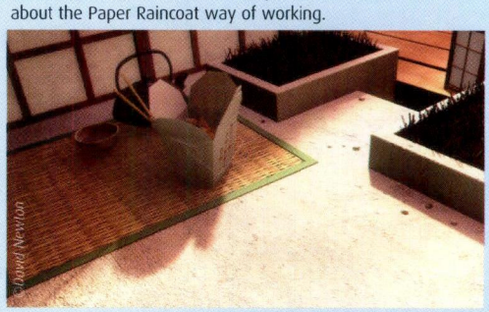
Take a trip to the third dimension

"In a few years 3D will be just another tool that designers and artists can use as they see fit," says David Newton of digital design and illustration company Paper Raincoat.

Believing that Paper Raincoat's 3D ability gives it an edge over other design companies, David is also of the opinion that "a lot of creative work is starting to converge. Photography and design have always run hand in hand; illustration mixed heavily with design in the Nineties with the introduction of Photoshop and digital collage, and 3D artists are very comfortable hand-painting textures in a very illustrative fashion."

Working in 3ds max, Photoshop, Illustrator and Painter, Paper Raincoat has a massive bank of skills to draw from, and creates for projects as varied as DVD covers, Web sites, flyers and even 3D visualisations for architecture firms. This breadth of experience leads David to advise young illustrators to experiment as much as possible. According to the Paper Raincoat philosophy: "A 3D render should be a starting point for a design or illustration. Paint over it, collage in other 3D or photographic elements, or flatten it again and use it as a texture in another 3D work. Add type, graphic elements... whatever works."

You can find out more about what works when 3D and illustration collide by checking out David's site at **www.paperraincoat.com**, where you can also find out more about the Paper Raincoat way of working.



● *3D is another frontier that illustrators can tackle if they are so inclined, but don't try it just because you feel you have to*

TOP TIP

Find your own space. Get as decent kit as you can afford and find a peaceful place to work. Anything that inspires is good, anything that distracts is bad.

ON SALE NOW!

Dreamweaver ▸ Flash ▸ Photoshop ▸ eCommerce ▸ PHP ▸ ASP ▸ SQL
ISSUE 100
WebDesigner
THE ULTIMATE RESOURCE FOR WEB DESIGNERS
WINDOWS MAC
100 PROFESSIONAL WEB DESIGN TIPS
Essential design techniques and tricks to help you use Dreamweaver, Flash and Photoshop more effectively
DREAMWEAVER
BUILD AMAZING SITES WITH CSS
WebDesigner RESOURCES CD
8000
FEATURING...
ESSENTIAL
1,281 Photoshop Lay
1,000 Photoshop bru patterns and plug-in
More than 4,000 We site template files
Over 250 plug-ins and add-ons
PROFESSIONAL WE DESIGN TEMPLATES
Create amazing sites with ou roundup of templates from Theory7 and WebdesignHelp
WebDesigner WEB TOOLKIT CD
£300
WORTH OF FULL PROGRAMS
EASY PASSWORD MANAGER
SURFSTATS LOG ANALYSER
BROWSERBOB LIGHT SE
FTP COMMANDER PRO 6
SERIF WEB SUITE
STRAIGHT2WEB
WHOSON 3.2
REPLIGATOR 7
FLASHAMP
ACCELLA
OVER 3 HOURS OF VIDEO TUTORIALS
Three hour-long Dreamweaver tutorials from QuixelVideo
40 minutes of expert Flash and HTML advice from KillerSites
Web design history to the most significant sites ever
tory behind the
rt that brought
the Web
FLASH DESIGN
USER-FRIENDLY INTERFACE DESIGN
Take your site to the next level with our guide to advanced Flash interfaces
PHOTOSHOP
BUILD A PIXEL ART WEB SITE
Experts show you how to create sites using pixel art techniques in Photoshop
"excite, enthuse and inform"
ISSUE 100
£5.99
HIGHBURY
9 771741 913003 00

Over 40 pages of in-depth Web design tutorials in every issue
Essential advice from leading Web professionals and experts
Developer workshops to help you stretch your Web design skills
Inspirational interviews and profiles with successful Web designers

To order call **01454 642442** or email **pi@cisubs.co.uk**

[writer: Alun Edwards | software: FreeHand]

CREATE YOUR OWN FLYER

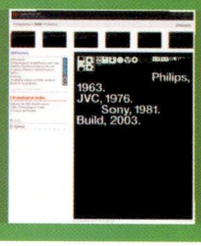
YOURGUIDE

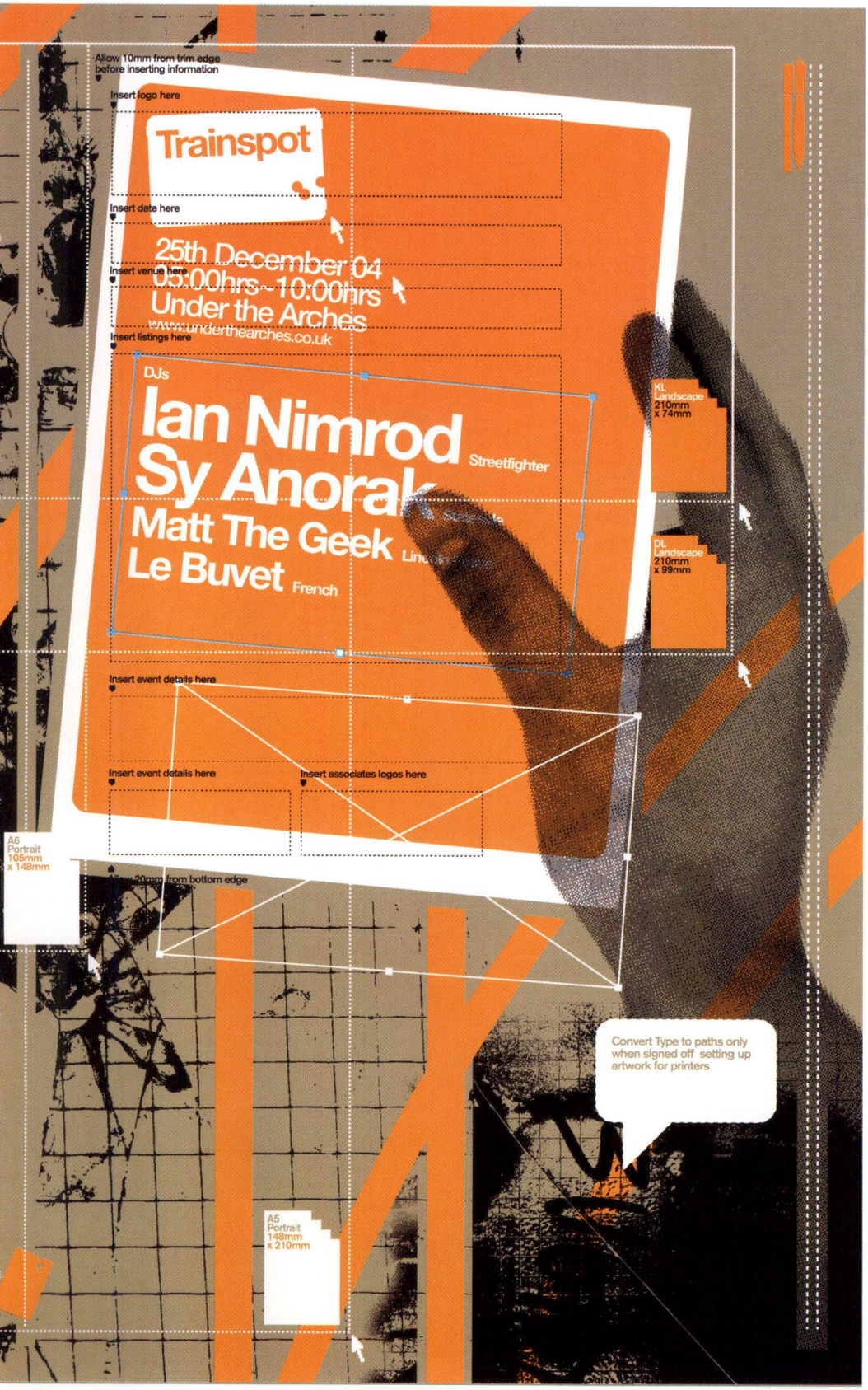
ALUN EDWARDS, AKA Ginzberg, joined twelve:ten almost five years ago as a junior designer, and now holds the position of Art Director. Twelve:ten was founded on the back of creating flyers, producing work for clients such as Lisa Lashes, Radio One, The Heavenly Social and Kiss FM. If you have a question about producing flyers then feel free to ask: **alun@twelveten.com**.

WEBRESOURCES

GOOD USERS

You can only learn so much from manuals. Check out some of these designers and artists who use FreeHand to its full potential:
www.universaleverything.com
computerlove.net/build/
www.twelveten.com.





These days flyers are common, promoting and publicising all kinds of events. For a designer they are the ideal job. They can be a quick fun idea put together and out for all to see – or more serious, pushing print design, and a very real marketing tool

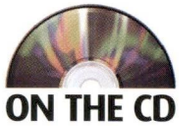
In this tutorial we're not going to give you the magic wand to make a good flyer, but certainly the pointers and guides to create one successfully and get it to print correctly in FreeHand, avoiding the pitfalls that befall so many others.

FreeHand can be the most useful of applications, allowing you to create illustrations easily, work with photographic elements, set type and get documents ready for print. Whether it's a flyer for a friend or client, or something personal, they are frequently the designer's first taste of print design and can be the ideal teaching tool.

As with getting anything into print, if you understand the basics and can control the job from the outset, nothing should come along to upset things, especially as you can't alter something as solid as print. We hope that if you get to grips with these guides you can apply them to other projects, and begin to push your work and the print process.

In our time at twelve:ten we have sent an awful lot of flyers to print. In this tutorial we'll show you how to put together a standard A6 4col flyer for an event. We will show you how best to go about getting the job right and give you some useful FreeHand tips along the way.

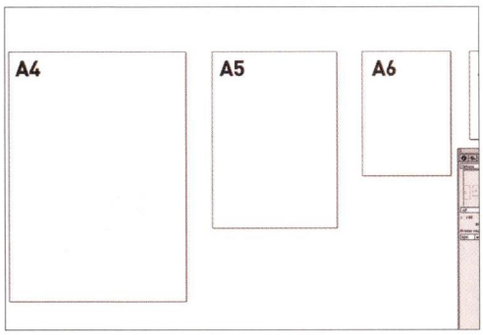
So let's get down to business... ■



ON THE CD

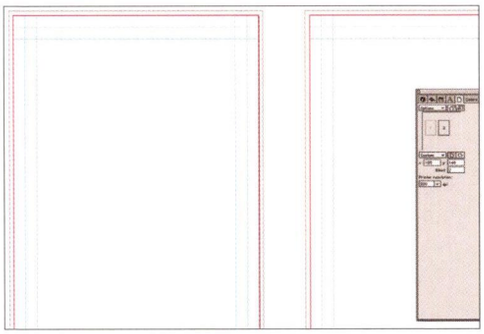
Glass_01.tif
TrainTicket_colour.tif
Trainspotter.eps
Trainspotter_1.tif
Trainspotter_2.tif
Trainspotter_3.tif

CREATE YOUR OWN FLYER



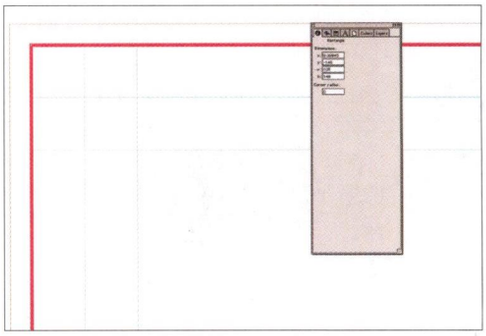
1: Flyer sizes

Your printer will probably be printing your flyer with many others on one sheet. Most flyers are printed on the standard 'A' series of paper sizes – A4, A5, A6, A7 with DL (an envelope size) and our own special, the 'KL'. By using these sizes we can organise them and maximise use of the paper and print area.



2: Set up your document

For this flyer we're using A6. Make sure your measurements are set to millimetres. Now access the Document palette, go to Options and select Custom. Here you can add the measurements for A6 (148 x 105) and add 2mm bleed. Set it to Portrait format. Draw a box to the dimensions of the page.



3: Get your guides in place

Printing, or rather trimming, is sometimes not an exact art – so don't run type or anything important up to an edge unless you want it to bleed off. Drag guides 10mm in from the top, both sides and 20mm from the bottom. Now duplicate this page in the Document palette so you have pages for the front and back.

6: Event branding

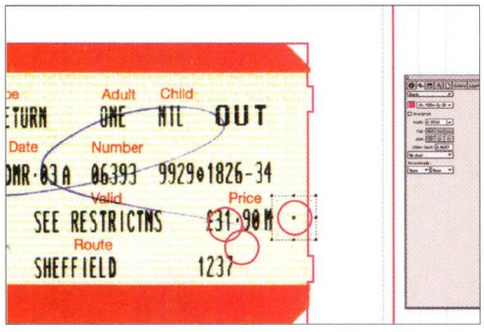
Your first step now is to come up with a logo or a graphic element that will reinforce the event name. We've kept an old train ticket from a journey and have decided to base the main element around that.

7: Union and Punch tools

These are two of the handiest tools you can learn to use. First import the TrainTicket_colour.tif file. Now we'll show you how to redraw this easily and quickly, while adding to its feel and setting it up for use further in the project.

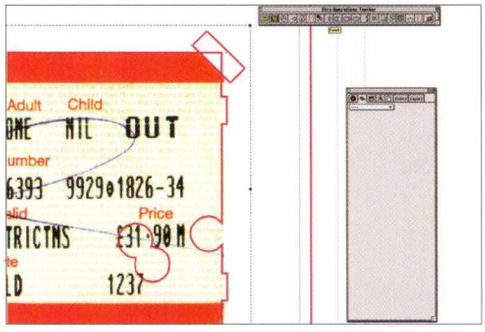
8: Clone the ticket

Draw a rectangle to match the ticket. Now you can see the extra tabs, draw a smaller box to match one of them. Using Apple & +, you will have cloned it. You can now drag this across to its position on another tab. The Clone Command is one of the most useful shortcuts – learn to love it!



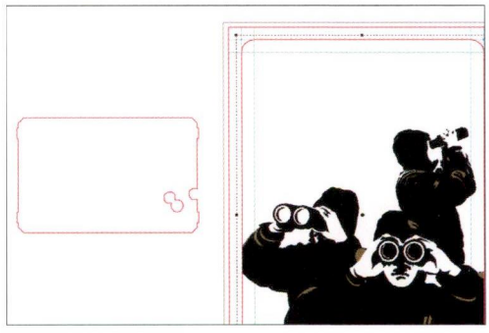
11: Punching through

Next, add the elements that suggest it's been punched. Draw a circle in the position you require on top of the ticket, and clone and move it to the amount and position you would like.



12: Using Punch

Make sure the circles are in front, select them and the ticket stub shape, and go to Xtra Tools. Now click on Punch and the circles will punch through the ticket. You can use this same process to punch the 45° angles on the corners of the ticket.



13: Spot the trainspotters

Draw a rounded corner box to match your guides. Import the Trainspotters.eps files. Here you'll find the characters redrawn – we've explained how to do this yourself on page 67. Once happy with their position, cut them (Apple & X), select the rounded corner box and paste them inside (Apple, Shift & V).

Setting up defaults

One of the most useful and helpful tips for using FreeHand is getting your defaults set up. Create a new document, and set the page to the size you use the most. Now show the rulers (Apple, Alt & M), and place your palettes where you would like them (very handy when using two monitors). Create any colours, fill/stroke or type settings you use frequently or would want to be there when you open a new file. Now go to Save As. Call the file 'FreeHand Defaults', select it as a FreeHand template and save it in the FreeHand Application folder, English. Every time you now create a new file, it will hold these settings. Save time when creating new files, have exactly what you want on the screen when you need it, and customise FreeHand to the jobs you want it to do.

Keyboard shortcuts

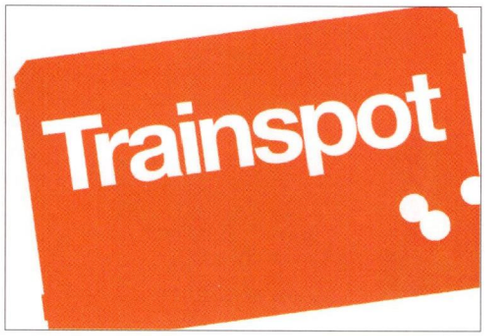
One of the best ways to use FreeHand successfully is to get to grips with the keyboard shortcuts. As it's such a versatile application, using keys to swap between tools and actions will really speed things up. Check out:

www.macromedia.com/support/freehand/
www.tema.ru/f/r/e/e/h/a/n/d/keys.html

Draw it yourself

4: The ingredients

Most flyers are based on the simplest principles. The front carries basic information supported by an image with recognisable branding. The reverse side carries the rest of the information in a clear and concise manner. We will show you how to put these parts together in turn.



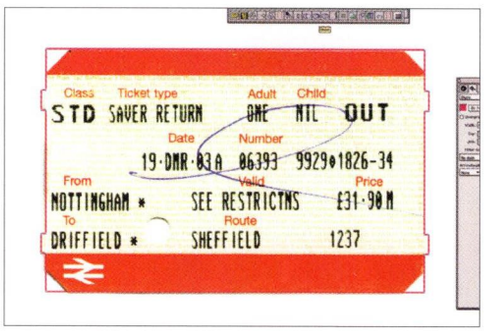
5: The front

In the following steps, we will show you how to put together the relevant parts: event branding, event information and imagery using FreeHand. Luckily the event has a supplied name, 'Trainspot', and an idea of imagery based around trainspotting and obsessive behaviour.

Class Ticket type Adult Child
STD SAVER RETURN ONE NIL OUT
Date Number
19·DMR·03 A 06393 9929♦1826-34
From Valid Price
NOTTINGHAM * SEE RESTRICTNS £31·90 M
To Route
DRIFFIELD * SHEFFIELD 1237

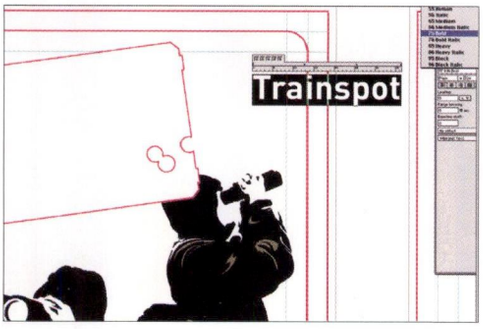
9: Clone again

Now select both tabs, clone them again and drag them down to match the last two tabs. Within FreeHand, if you hold Shift as you drag, you will hold the axis of movement around 45° – very handy if you want to keep things aligned.


Class Ticket type Adult Child
STD SAVER RETURN ONE NIL OUT
Date Number
19·DMR·03 A 06393 9929♦1826-34
From Valid Price
NOTTINGHAM * SEE RESTRICTNS £31·90 M
To Route
DRIFFIELD * SHEFFIELD 1237

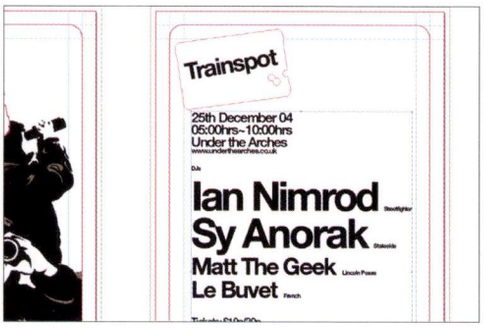
10: The Union tool

Now access the Union tool. To launch its toolbar, go to Window, Toolbars, Xtra Operations. Select your ticket and tab rectangles, and click the Union tool. These elements are now joined into a single path. If you have trouble finding a tool, hover over a tool button and FreeHand will tell you its name.



14: Type

This is possibly the trickiest part, and there are no hard and fast rules to type, but hopefully we can give you some guides which can help you organise type in an informative manner. The most important factor is to have a strict hierarchy and make decisions as to what should take priority.



15: Choosing a font

The first decision is to select a font family with several weights. This will allow you to build a hierarchy naturally and keep everything organised and tight. For this project we used Helvetica: chances are you have a version, it has a good range, and it ties in with the transport graphics in this flyer's subject.

In the foreground

In a new file import the image Trainspotter 1.tif. Now create a new layer in the Layers palette. Make sure the image is on the foreground layer, and then lock it. This will stop it from moving around by accident as you work over the top.

Start drawing

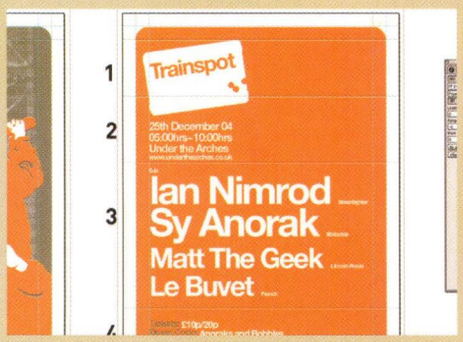
On the new layer, you can now start tracing the image. As it will eventually be only three tones, trace only the shadows, midtones and highlights. If you draw in magenta you can see clearly what you're doing, and use the Hairline width to keep it as tight as possible to the outline.

Let the curves do the talking

Your drawing style depends on the effect you wish to achieve. It's generally better to keep points to a minimum and let the curves between the points do the talking. Get to grips with how Bezier handles perform, so you can keep control of the image.

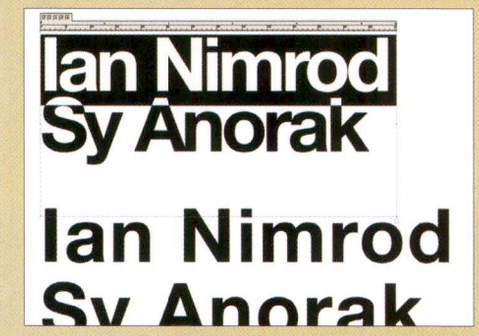
CREATE YOUR OWN FLYER

Working with type



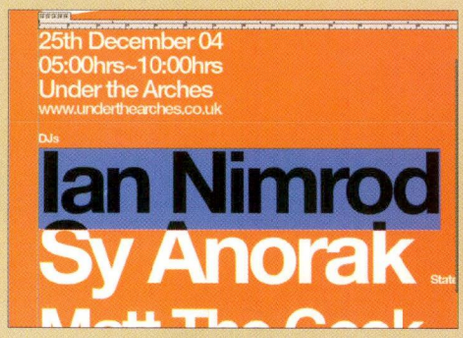
Basic principles

As the reverse has the most type, we'll work on this, using the Reverse text from the RTF file. The text has three areas of importance. The name, date and basic venue details should be at the top; the main focus should be the listings, so they need plenty of room; lastly come the event details.



Don't be afraid to tweak it

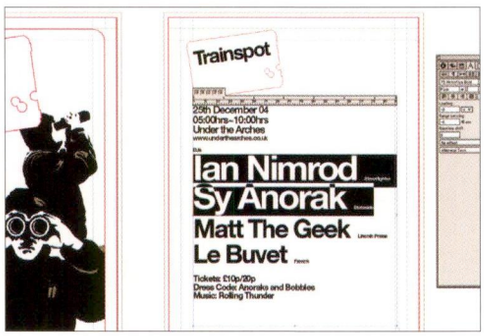
FreeHand is very good at handling type. You can easily kern type (alter its letter spacing) in the Type menu by – or + its value. You can also set line spacing in the menu. To alter type size, use Apple, Shift & < or> to go up or down. Try various options but remember to keep the hierarchy.



Avoid the jumble sale look

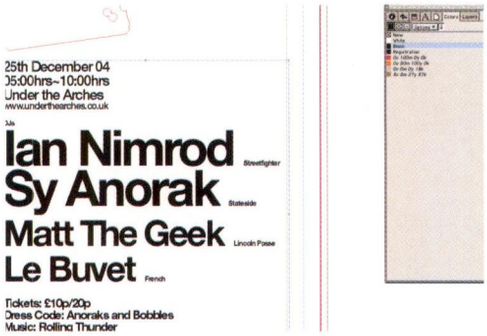
Don't mix fonts – keep it simple and use a couple of fonts successfully. Also, don't mix too many weights and sizes. Aim for a tight, organised approach rather than looking like you've been to a font jumble sale. Think motorway sign or train information board... info delivered easily and cleanly.

Continued...



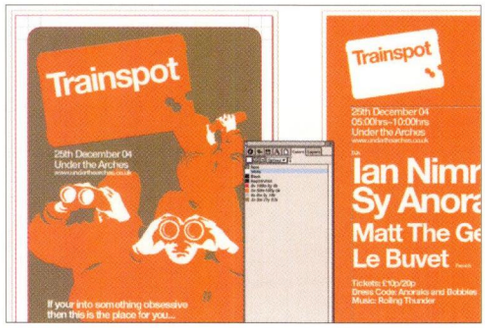
16: Now for the information

Now enter the details for your flyer – feel free to copy the information we've used on ours. Remember to give elements room to breathe – cramming the back of the flyer with details doesn't make it easy to read.



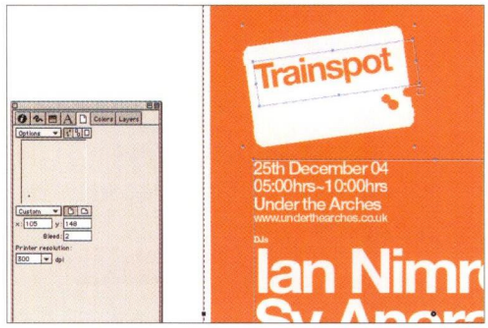
17: Choosing colours

Now let's choose some colours. Remember that this would be printed CMYK, so only mix colours using these values. Keeping with the transport/information theme, mix an orange (50% M and 100%Y) from the CMYK mixer. Drag this into your colour palette. Now mix a warm grey of 3C/3M/27Y/37K.



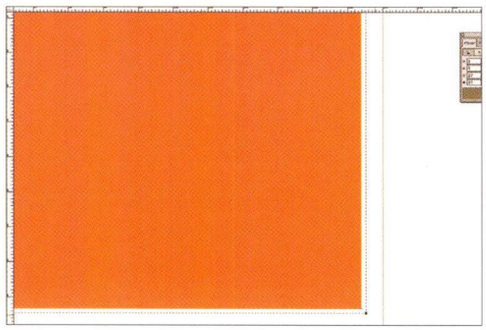
18: Bring it all together

It's time to start colouring up your image and placing your text. A good tip for text on the back is to make the type white on a strong or dark colour in order to make it read quickly. Also, you can add more hierarchy within the text by colouring certain parts to aid reading and navigation.



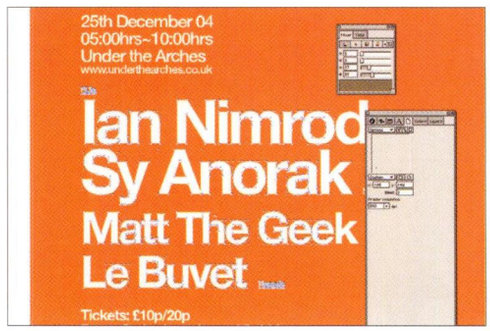
19: Getting ready for print

Getting ready for print is simple if you follow a checklist. You don't want to alter your master file, so do everything in a new document. Select all on the front page (Apple & A) and copy (Apple & C). Create a new file with the same dimensions but one page. Paste the clipboard into it, making sure the page fits.



20: Expanding bleed

Select the outer page box. Now drag the opposite diagonal corners out to the bleed dimension. This ensures that you've added bleed. This is the part that will be trimmed at the printers and never be seen. Remember this when using images that run off edges, and include bleed on setting these up.

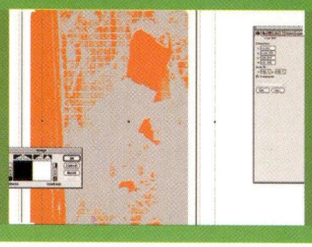


21: Converting type to paths

You could supply this artwork with type as is, but the dreaded type default to Courier might happen. To combat this, select all and go to Text, Convert to Paths. All your text has now been turned to paths. Only do this at the very last stage, once everything has been spell-checked and signed off.

Using bitmaps

Sometimes you need to get a photographic texture into your work, and FreeHand has the ability to handle bitmaps very well. Simply import a bitmap, select it and go to the Object palette. Turn off everything that's white within the bitmap, making it transparent, and colour the black area as you would a greyscale TIF. You can now use this as a photographic element within your work and build up 'real' textures. A good tip is that if you would like to invert the image area that's coloured, go to Edit in the Object palette, and you can flip it this way rather than alter the original file.



Making the most of FreeHand

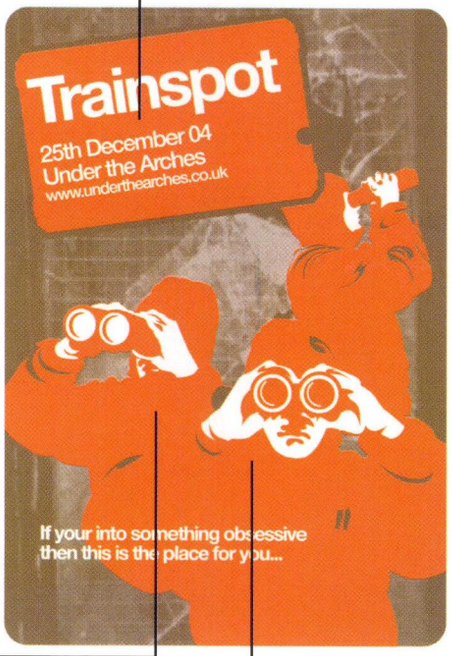
Use FreeHand to set up documents, build imagery, set type and get the project to print

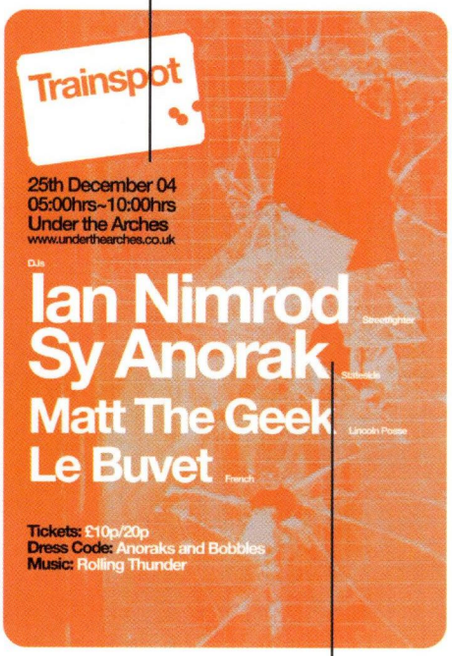
Union and Punch tools

Getting to grips with these tools will allow you to make any bespoke shape or graphic element you need

Give elements room to breathe

Don't cram the reverse with information if it can be helped. Use a structure and allow the info to fit into a natural hierarchy





Redrawing images

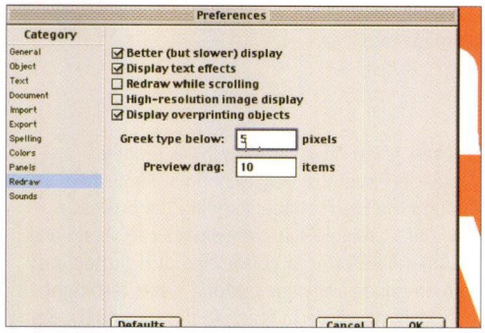
Lock your image on a layer and trace on top to stop it moving. Practise using Bezier curves and get fluid images

Colour

Use strong colours to catch the eye; work with white type knocked out to help legibility and get the most from your printing

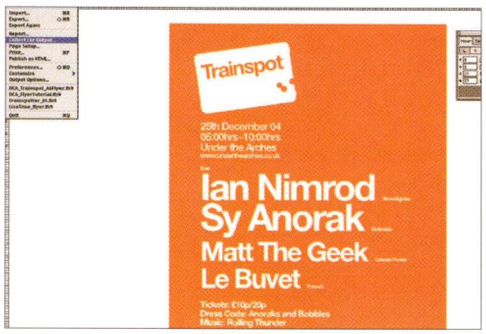
Type

Learn to tweak type – don't rely on the standard presets. Think about kerning and line spacing to build a hierarchy



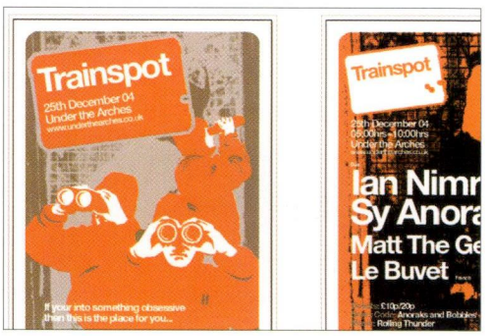
22: Converting type to paths 2

A good tip with FreeHand is to ensure that Display Overprint is correctly set in the Preferences. FreeHand has a default that sets certain text to Overprint. If it's on, you'll see objects filled with a pattern of zeros, warning you. Simply click Overprint off in the Fill palette to avoid nasty errors.



23: Collect for Output

In this new document, save it to a folder as 'FreeHand EPS'. Now go to File, Collect for Output. This will ensure that all related items will be collected to this folder, so the printer won't be missing anything – and we'll have a happy printer! Now simply repeat these steps for the reverse of the flyer.



24: Best advice

So now you have your flyer all collected and set up, ready to go to the printers. The best advice we were ever given about designing flyers is to 'think of your flyer *not* ending up as litter but as something that will be taken home by someone and kept'. Then it will have done its job.

[writer: Lawrence Zeegen | hardware: Power Mac G3 | software: FreeHand MX]

GET TO GRIPS WITH FREEHAND

Working with layers and FreeHand

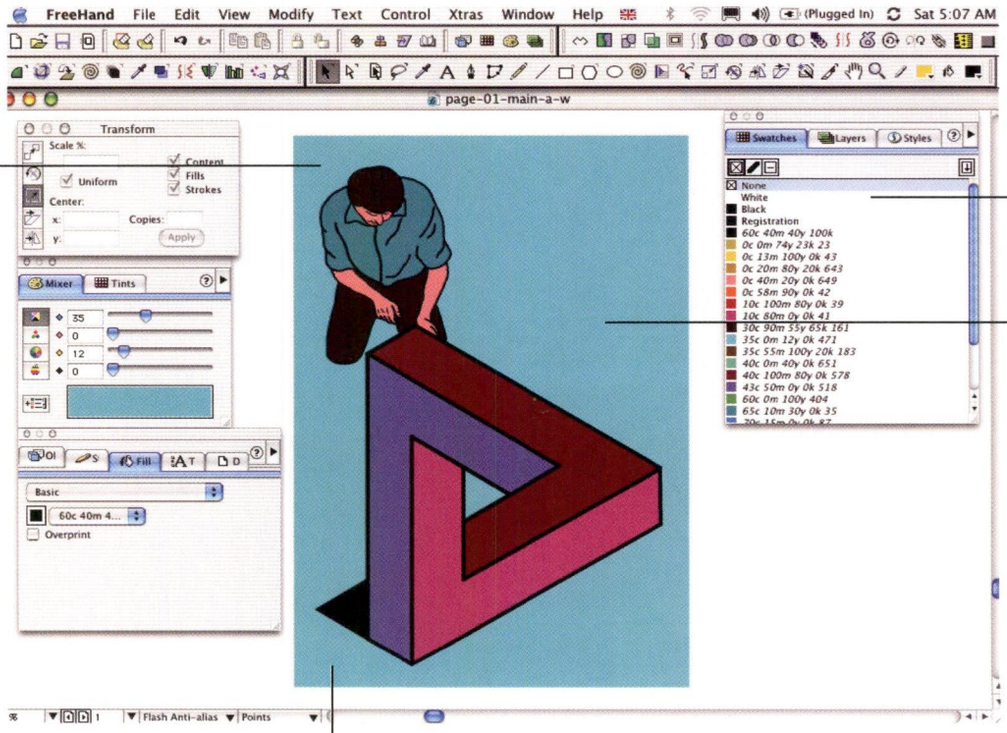
We take a look at vector drawing, and reveal how effective layer management can do wonders for your work

The brief

A real job for a real client, this illustration is close to one originally commissioned in a magazine published by *The Financial Times*. The feature was about the problems associated with building flat-pack furniture

The setup

You will start to have preferences for how you like your software set up, depending on the tools and commands you use most regularly. Here you can see that colours have been mixed using previous print swatches as a guide, rather then relying on screen colours



Perspective

Getting the perspective right in an illustration can be tricky. In this case it's probably even trickier, because the object being 'created' by the DIY chap couldn't be made in the real world – it can only exist as an image

Inspiration

Impossible objects provided the inspiration for the idea behind this image. Suggesting that flat-pack furniture is impossible to build with a visual pun and a calm collected handyman was much more imaginative than a man in a DIY frenzy with a hammer!

The thinking

Created to get the attention of the audience on the page, while working in a humorous yet sophisticated way, the image was created for a tight deadline – overnight!

ON THE CD

FreeHand file.fh11

During the creative process, following conceptual ideas is vital. However, it's just as important to understand how to use software to ensure that your creative journey isn't littered with technical dead ends along the way!

Understanding how to make the best use of some of the drawing tools in a vector application gives the digital creative more flexibility when needed. It's not a given that everyone employing digital techniques to create illustrations has magnificent drawing skills – some far from it! But with a little creative know-how it's not impossible to generate professional results that belie their origins. We're going to look at a few vector drawing techniques – mainly layers – to assist in improving your drawing skills.

The concept of layers is not new, but they work slightly differently in a vector app from the way they do in Photoshop, so we'll walk you through the basics. Understanding the process, keeping things tidy and learning a few time-savers can all aid and abet the artist/designer/illustrator in vector-land. It is far too easy to dive straight into an image and start creating layers left, right and centre without taking the time to manage them carefully. Being organised doesn't sound too interesting, but it's a lot better than wasting time and energy going back through the layers and figuring out what went where and how – a digital jigsaw puzzle, often with some of the pieces missing! A bit of organising can avoid this.

Once the image is finished, we'll take a look at saving the work to different formats, as it's important to pick the right one for the job. ■

YOURGUIDE

LAWRENCE ZEEGEN has been working as an illustrator for over 18 years for numerous clients in publishing, design and advertising. He writes regularly for the design press and as Academic Programme Leader for Communication and Media Arts at The University of Brighton, leads courses in BA (Hons) Graphic Design and Illustration. To view his work, go to **www.zeegen.com**.

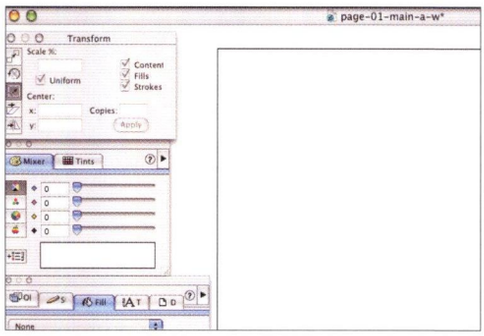
CREATIVEPRIMER

Vector drawing

Selecting the right tool for your vector drawing can mean the difference between success and failure. Do you go for Pen, Pencil or Line? It is a good idea to get used to all three, combining them when needed. If you are going to spend a lot of time in vector applications, it may be a wise investment to buy a graphics tablet and pen, prices have come right down in recent years, and the kit has got easier to use, too.

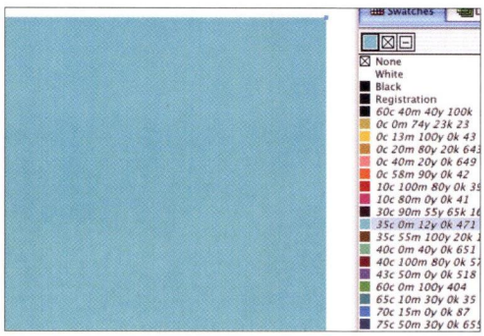
Step-by-step: master the key tools of FreeHand

Once you're familiar with the basics, you'll be on the road to great things



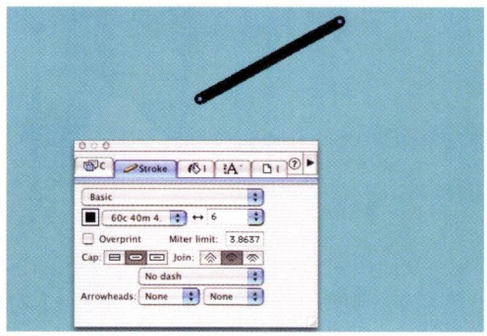
1: Setting up

Open a new document in FreeHand and set the size to 210 x 297mm. This should be a familiar size – it's A4. You'll work at this size even though your final printed illustration will run smaller when in print. Always work larger if your final print size is too small to work comfortably in.



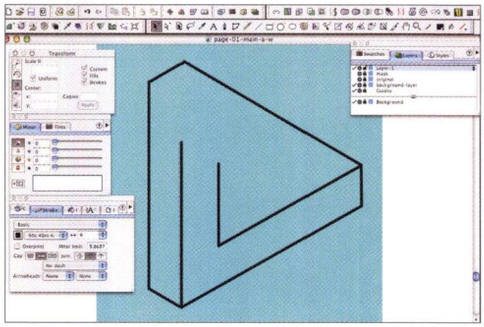
2: Background colour

The base or background is often a good place to start building an image from. Create a new layer and use the Rectangle tool draw to fit the document and fill with colour. Here a combination of Cyan 35%, Magenta 0%, Yellow 12% and Black 0% is used.



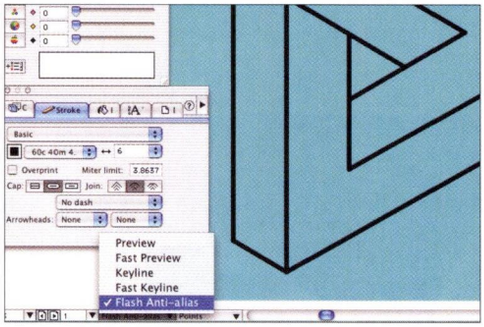
3: Making a mark

Setting up tools so that they work how you want them to is simple enough. Here, note that the Line tool is set to 6 points. The points are noted at the bottom of the screen and the Cap and Join options are chosen to give a rounded end to the line.



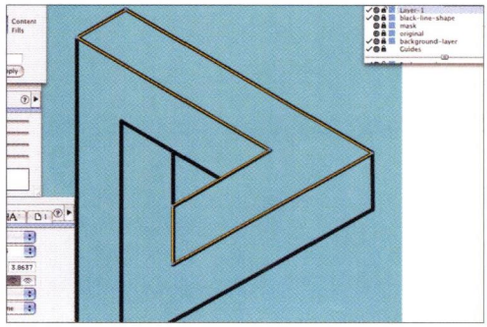
4: Create the impossible

A combination of Line tool techniques and employing the Duplicate command to copy the length and angle of drawn lines makes it easier to create this impossible image. Start by drawing up the shape in black, concentrating on getting the correct perspective. At this stage, just work in one layer.



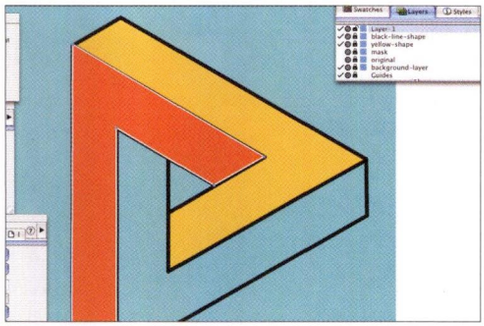
5: View the impossible

When you've finished the shape, take a closer look at how the lines join up. A surefire way of ensuring all looks right at this stage is to alter the view that you have of the artwork. Look at your work so far, using the Flash Anti-alias option, located at the bottom of your open file, to see a smoother result.



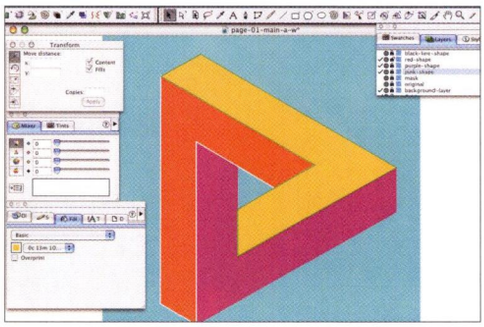
6: Divide and rule

Create a new layer and draw over one third of the shape. Our line has been drawn in yellow in a smaller point size, so it can easily be viewed. Highlight all lines and in the Modify toolbar, choose Join. Create a fill for the new shape and move this new layer to below the line-work layer.



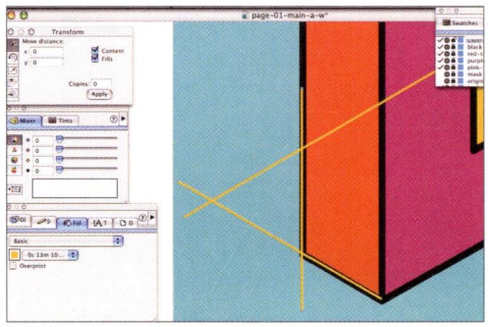
7: Second sight

Repeat onto a new layer, creating the second part of the image and filling with a new colour. Don't worry too much about the colours at this stage; you can sort this out when the image is finished. Note that the Line tool has been set to draw in white this time, again to make it easier to see.



8: And for dessert

With the third and final part drawn up onto a third new layer and placed under the top black line-work layer – as in the previous two steps – you can check for accuracy by removing the top layer with a simple click on the Tick symbol in the Layers window.



9: Training the eye

To give the impression that the shape has some depth, create a shadow at the foot of the object in a new layer. To ensure this fits well, use the Line tool to draw lines out from the object until they all cross. Next reduce the length of the lines so that they meet. Select all, Modify, Join and Fill.

GET TO GRIPS WITH FREEHAND

Where you're at...

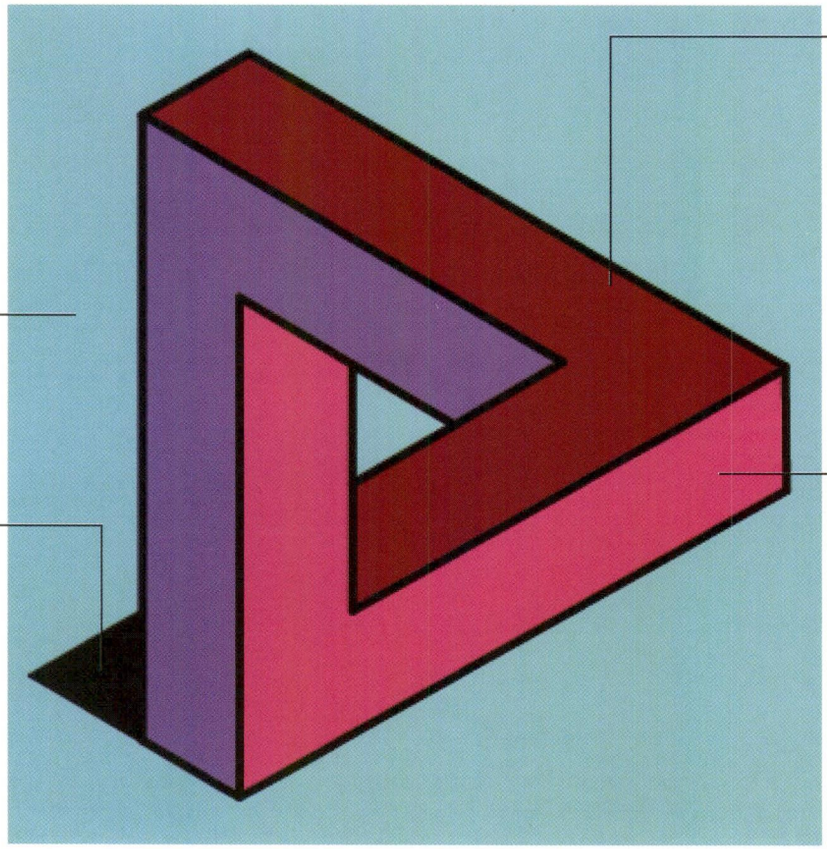
Although this is a very simple-looking image, it is crucial that you spend some time ensuring that the image works visually. Remember that sometimes less is more...

Give space a chance

There's always the temptation to try and cover every pixel of the picture with something. The hardest part is often knowing when to stop working on an image, when to allow an idea and a simple aesthetic to shine through

When is black not black?

When using black in your artwork, in order to ensure the best possible and densest colour for print, you can mix your own version of black. Try using a mix made from Cyan 60%, Magenta 40%, Yellow 40% and Black 100%. You'll find that you end up with a darker, richer colour

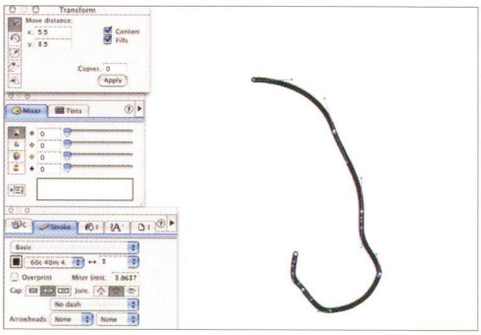


Visual tricks and puns

Tricking the eye is not as simple as it appears, although illustration has been utilised as a powerful medium for getting across visual puns and ideas for centuries. The advent of digital technology has assisted in this quest, but only in relatively recent years

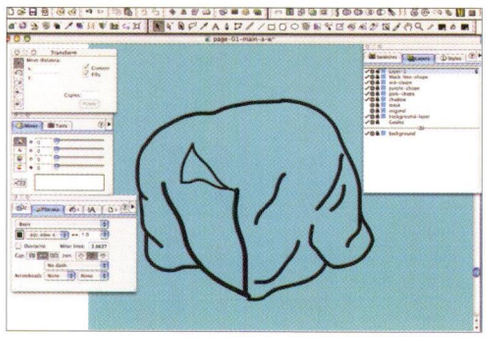
Key colours

The colours vary here from the stages shown on the previous page. Why? Keep your options open when it comes to use of colour. Be prepared to experiment and don't be afraid to go back into the layers and adjust. Here the pink is made up from Cyan 10% and Magenta 80%, while the purple is Cyan 43% and Magenta 50%, and the red is a mix of Cyan 40%, Magenta 100% and Yellow 80%



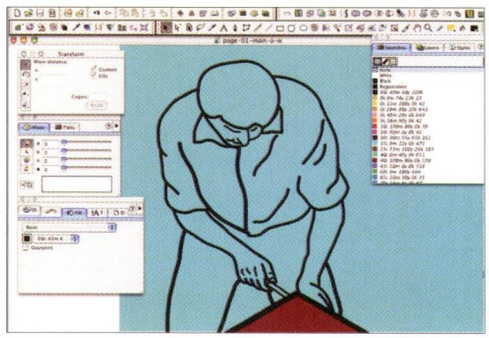
10: Pen or pencil?

When it comes to drawing curved lines, you have a choice. The Pen tool allows the option of drawing lines by placing points to define a path, while the Pencil tool creates a freeform path. Both paths are editable. Start with the Pencil tool to create the line-work for the figure.



11: Varying line widths

Continue drawing the figure, utilising differing line widths to create a range of weights. Here the figure was originally drawn by hand and then scanned and placed onto a layer beneath to act as a guide. You can use the version on the CD as your own guide.



12: As if by magic...

As you add to the figure, it makes sense to create each component on individual layers. If you're not sure if something works, as long as it's on a new layer, it can easily be edited or deleted later. Here all the line-work is created in the mix of black used earlier.

CREATIVEPRIMER

To save for print or screen

Always consider who you're creating your vector artwork for, as this will probably influence the format that you choose to save into. Creating a Photoshop JPEG from your FreeHand or Illustrator file gives you much more control over your image. Rasterising your file flattens all of the layers that you have created. This is a good idea if you are handing your artwork over to another designer and want to exercise control. After all, you don't want your layers and artwork meddled with, do you?

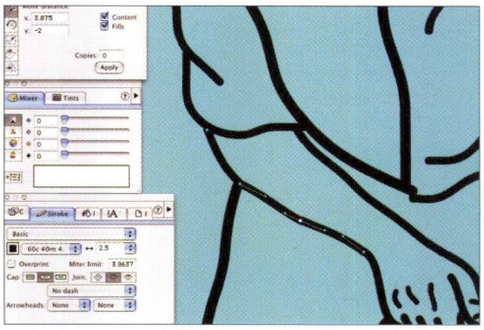
SAYWHAT?

THE PEN TOOL
Draws by placing points to define a path, allowing adjustment of a point's handles as you draw.

THE PENCIL TOOL
Lets you draw freeform paths that follow the direction of the mouse movements.

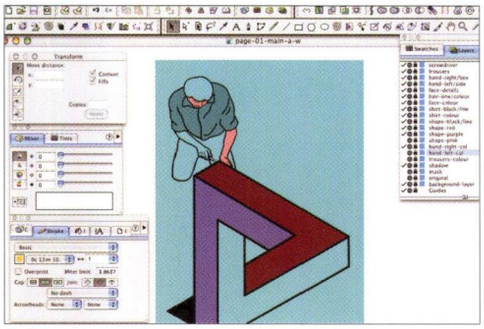
THE BEZIGON TOOL
Draws by setting point locations at every click. Use this tool to create a path of straight lines.

THE LINE TOOL
Draws no-nonsense simple lines that can be used to create simple vector shapes.



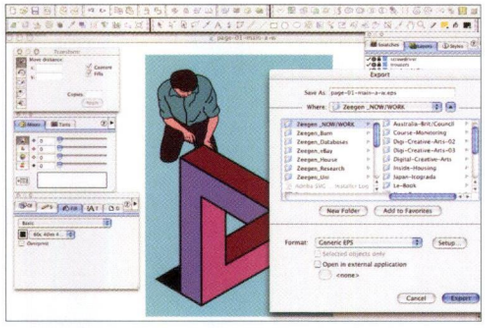
13: Getting a handle

When drawing with the Pencil tool, get into the habit of using the handles at each point along the path to move the line-work into just the right place. This may take a little practice, but when you get the hang of it you'll be pleased you stuck with it!



14: Colour by numbers

Using the same technique that was used in creating the main shape, use the Line tool to draw the outlines of the man, making sure to place each component on a new layer. Now fill with your desired colours. The colours added at this stage have to complement those already in use.



15: Send to print

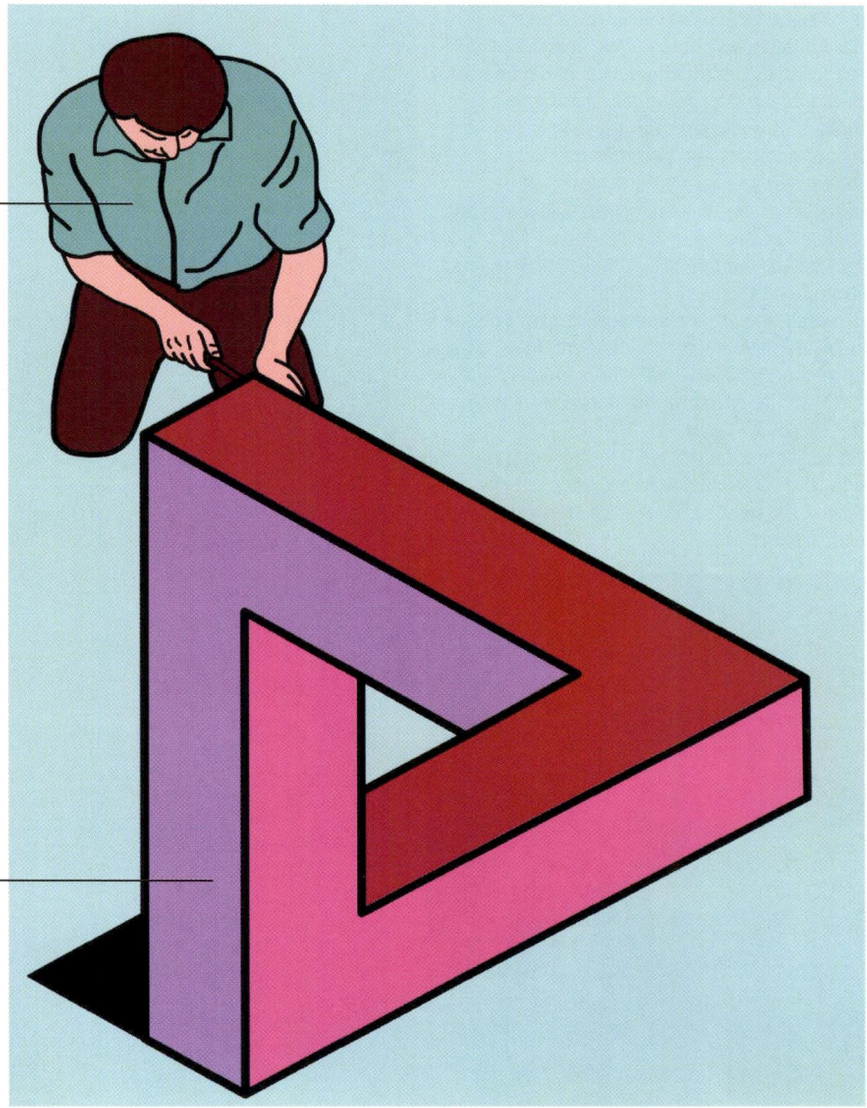
Most clients will demand artwork delivered as a PDF or JPEG nowadays. This is easy to do, though. Just export as an EPS and open the file in Photoshop at 300 pixels per inch. While still in Photoshop, save as a JPEG. Hey presto, a Photoshop file that all can use!

The finished product

A DIY approach to visual problem solving has filled the brief...

Ordering the extras

The final image retains the simplicity strived for in original pencil-drawn roughs. Note that all final colours are in place and the line-work has been tidied up. The piece does the job – it creates interest for the viewer while communicating an idea that complements the article



Done and dusted

Here's the final image, created entirely in vector lines. It doesn't come much more pared down than this, but sometimes simple witty ideas-led solutions can be a refreshing change to over-complicated, over-indulgent, overrated style-over-substance image making. Over and out!

[writer: Mark Towse | hardware: P3 800MHz with a Voodoo2 32Mb graphics card | software: FreeHand MX]

MASTER VECTOR ILLUSTRATION

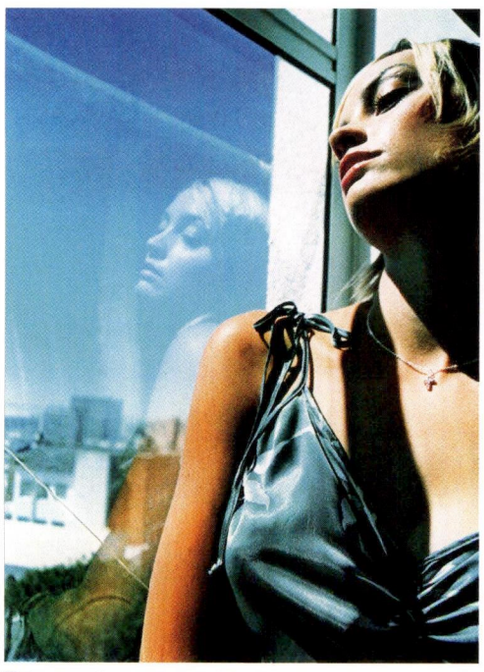
We show you how to trace images and then turn them into a stunning piece of vector artwork thanks to the immense power of Macromedia FreeHand

Once you know the basics of Macromedia's top vector illustration program, FreeHand MX, you can start pushing a few boundaries and learn how to create a piece of quality artwork. This tutorial delves deeper into the options and tools offered by FreeHand and will help expand your creativity by turning a photograph into line art.

FreeHand's intuitive interface and some cunning usage of certain tools will allow us to take a standard bitmapped photographic image and convert it to vectors (mathematical and numerically calculated lines). When an image has been 'vectorised', it is converted to these massive streams of numbers and becomes infinitely scalable; it also means that any block can be separated from the original picture, allowing you unparalleled control over the imagery.

Why line art, though? Why not just stick to good old Photoshop? The answer to this is simple – vector-based line art is a genre in its own right and its scalability means that working with huge images is less memory intensive on your computer. Line art may look a little different, but done correctly, it can look really good.

Over these four pages, we'll be taking a trip through the Trace tools, Gradient tools, effects and extras that are needed to create a stunning piece of futuristic line art. ■



■ *We started out with an ordinary image...*

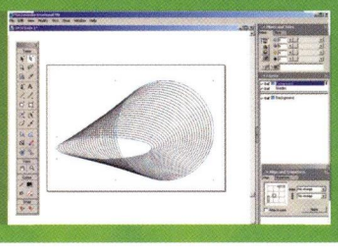
■ *...and used FreeHand's tools to create a futuristic piece of line art*

ON THE CD

vectorise.jpg
vector_tutorial.FH11

The easy route

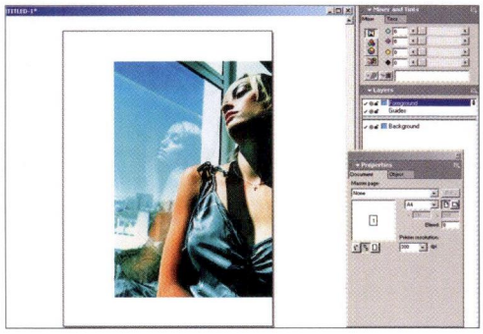
The Blend tool that was used to make the hyperbolic parabolas within the tutorial is not restricted to lines alone, and is one of the best ways to create highly complex geometric shapes. These can then have Fill, Stroke and Effect controls added to develop some stunning imagery. In this example, two elipses were drawn and the Blend tool was then clicked and dragged from one to the other, creating an instantly cool effect!



MARK TOWSE runs new media house, Bigimpact TV. Mark earned his stripes as a Senior Designer and Programmer at CyberGuide, Digital Divas and the major Islington design agency Net-Clarity (now Fresh01) before setting up Bigimpact TV two years ago. During his various employs, he's got his hands on all the top kit for each new media discipline.

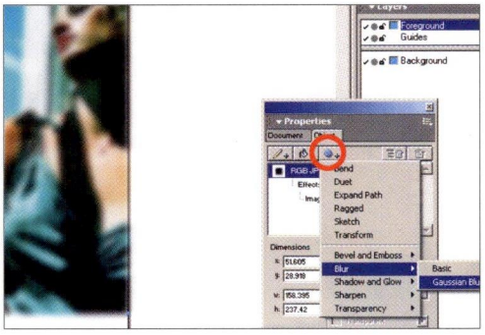
Step-by-step: the ultimate makeover

It's time to get down and dirty with the Trace tool



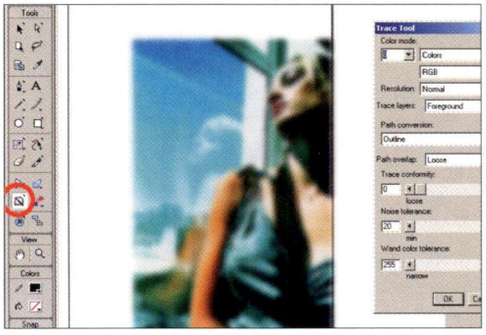
1: This is vector, Victor

The Trace tool in FreeHand converts colours and areas of contrast into separate paths and lines, relative to the selected tool settings. Import the vectorise.jpg file from the DVD and click anywhere on the page once – the image will appear. Move the image flush right with the black Select arrow.



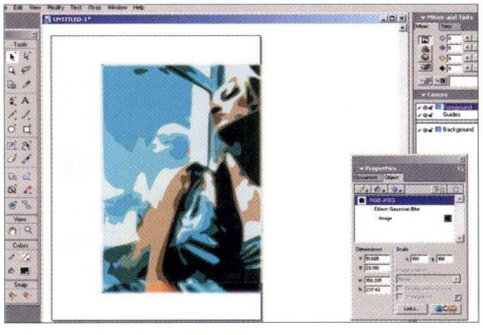
2: Gaussian and effect

Press Control & F3 to open the Objects palette (or you can always go to the Window menu) and, with the picture selected, click on the Effects menu, which is circled above. Select Gaussian Blur from the Blur menu and then select a radius of 1.



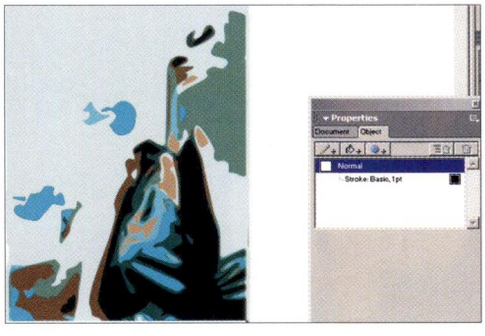
3: The Trace tool

Go to the toolbar and select the Trace tool (it's the one that's circled above). Double-click it to open the Trace Tool options and choose the following settings: Colours: 8, Path overlap: Loose, Trace conformity: 0, Noise tolerance: 20 and Wand colour tolerance: 255.



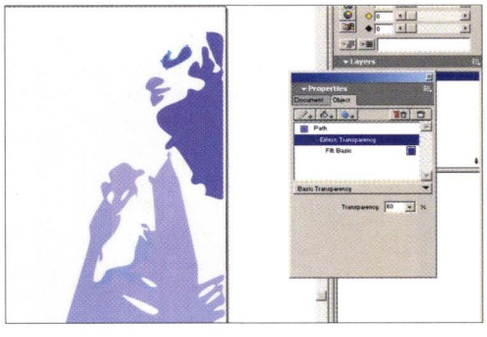
4: Surround the lady

Now press OK and drag a marquee with the Trace tool around the woman, leaving a small space at the bottom. This is so that you can easily select the image underneath the vectorised image, and then delete it. You can see our abstract female is now taking shape.



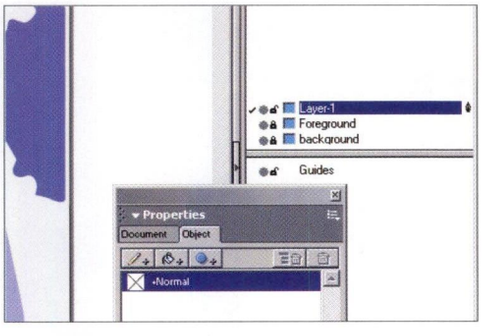
5: Separate the wheat

Clearly, there are far too many elements left over from the initial trace which need to be removed. Select background parts and multiple-layered, stacked or filled shapes, until only a base shape is left. Use the white Selection arrow to do this – the screenshot shows this process halfway through.



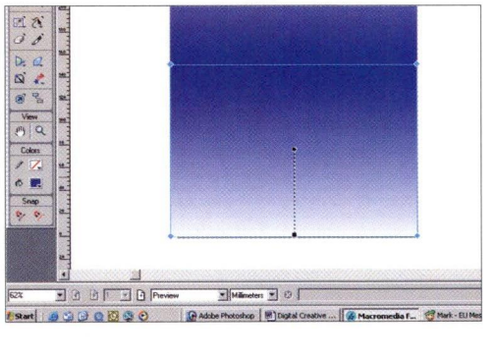
6: Fill her up

Now select the filled path shapes that are left, click the Fill icon in the Object palette and select Blue from the Fill Color box. Click the Effect button next to Fill and select Basic Transparency. Use values for different colour fills between 60% and 30%, depending on your preference.



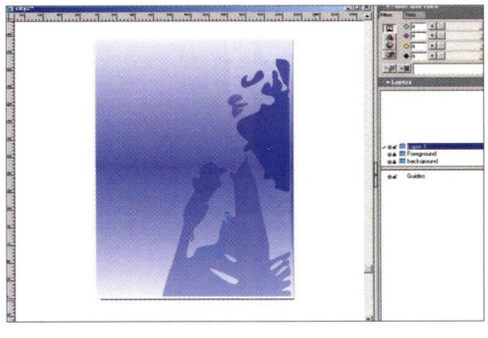
7: Under lock and key

Open the Layers palette, double-click on the Trace layer and name it something suitable. In the corner of the Layers menu is a little icon – click this and select Add New Layer. Lock the layer that was just worked on by clicking the small Lock icon.



8: Hide and seek

Hide the woman by clicking off the tick by her layer. Select the Rectangle tool and draw over half the canvas and give it a blue fill. It's now time to add a gradient fill. Where it says 'Basic' in the Object menu, select Gradient and Linear and use the arrow to modify the direction.

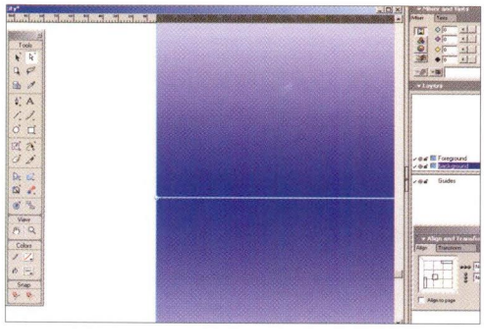


9: Make the gradient

The next step is simply to do the same for the top half of the screen, so that you have a gradient backdrop which resembles the one in the screenshot. Now 'unhide' the layer with the woman on it, and you're halfway there!

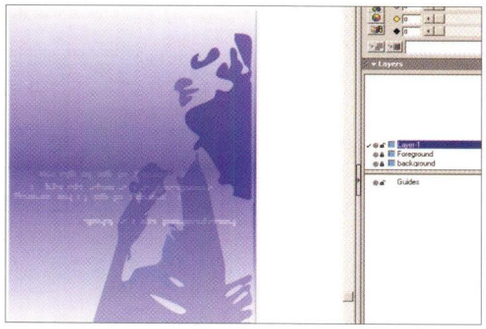
MASTER VECTOR ILLUSTRATION

Continued...



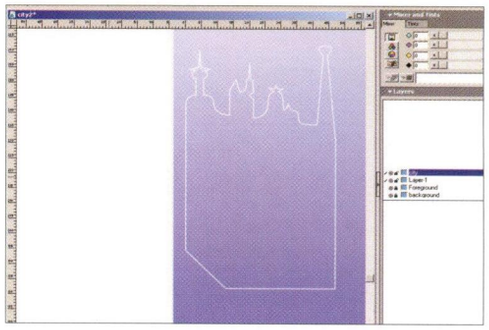
10: Build it up

Now we'll add various elements to make the image look stylish. Firstly, the gradient ramps need to be correctly positioned, grouped and locked. Zoom in to where they cross over, nudge them next to each other, Shift-select both and press Control & G. Lock the layer in the Layers palette.



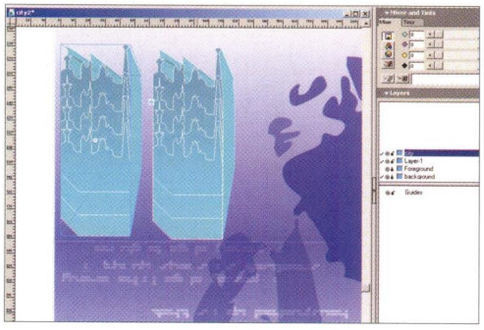
11: Font frenzy

Go through your fonts and pick out something really exotic; type random letters and copy and paste a few rows of text. You can find loads of free fonts on the Web, if you're struggling for something cool. Change the layer's opacity as you did for the main female, varying as you see fit.



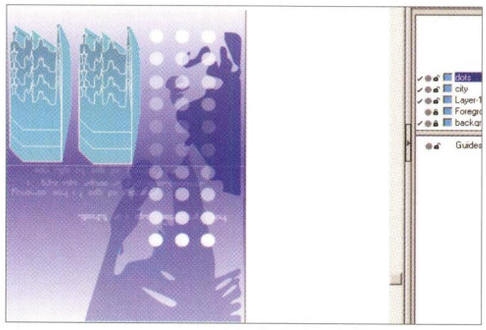
12: Tales of the city

Create another layer and call it 'City'. Select the Pen tool, and in the top left-hand area draw a rough outline of a futuristic skyline. Fine-tune the points by using the point controllers in the Object palette – you can use this in conjunction with the white Selection tool to create sharp kinks in your outline.



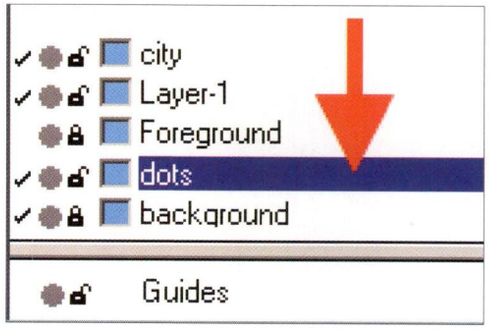
14: Bulk it up

Gradient fill the outlines as you did with the rectangle earlier. Now select all the filled outlines and press Control & G to group them. Select the Extrude tool from the Tools menu on the left, and click and drag on the selected city outlines. Now drag the handles to position them and create a 3D version!



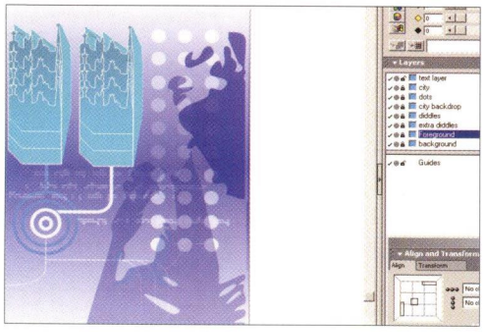
15: Thin it out

Create a new layer called 'dots', and draw a small circle. Copy and paste it three times, Shift-select and copy and paste vertically. Using either the Lens fill or the basic Transparency effect, give an opacity of 80% at the outermost layers, and drop down 20% each time you move towards the centre.



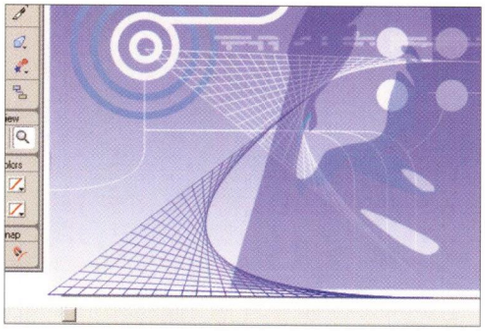
16: Seeing spots

Now move the Dots layer below the Woman layer in the layers stack. You do this by clicking on the layer and physically dragging its position down. This will hide some of the dots and let others peep up behind her. You can see that our image is now taking shape nicely.



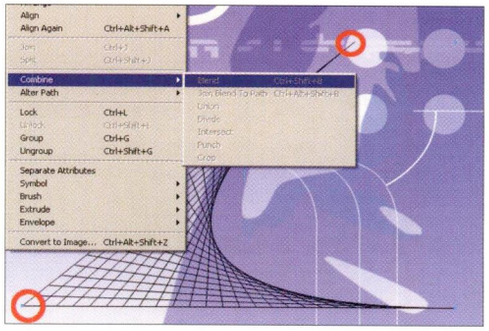
18: Round and round

Add some extra white consecutive circles with the same thickness. To get the circles to fit perfectly, use the Scale tool from the Modify, Transform menu, remembering to reset the Stroke thickness after each scaling. With the Pen tool, we've drawn some more lines to link the two cities.



19: Style conscious

Thanks to a bit of cunning with FreeHand's Blend tool, it's possible to add something futuristic and eye-catching in seconds. In this example, the blue and white hyperbolic parabolas (honestly, we didn't make those words up!) help to make the picture come together.



20: Start the parabola

Draw two lines with the Line tool, lined up to where the edge of the parabola should be. Here's the sneaky bit. Select the left end point of the horizontal line, and the top right point of the diagonal part. Now in the Modify menu, select Combine and Blend.

CREATIVE**PRIMER**

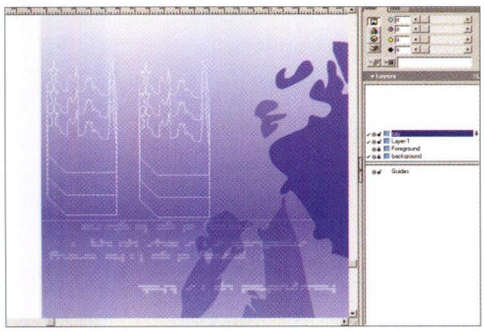
Illustrator and FreeHand

Most of today's graphics/illustration packages have been refined to such an extent that, barring one or two tools, much of the kit is the same; Illustrator and FreeHand are no exception. If you use Illustrator and don't want to check out FreeHand – the Trace tool operates in the same way, there's just a slight difference in the tool options. As soon as the tracing is out of the way, you can follow the rest of this tutorial quite happily.

WEB**RESOURCES**

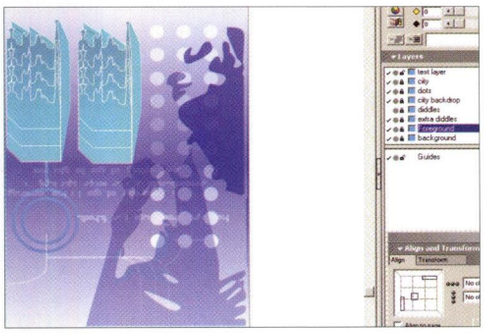
Check out these top illustration-based Web sites – regardless of which vector illustration software you use – for great tips, hints and inspiration!

The FreeHand source (**www.freehandsource.com/**)
FreeHand Professional Hints and Tips (**www.tema.ru/f/r/e/e/h/a/n/d/**)
Folio Planet (**folioplanet.com/Illustration/Resources/**)
Adobe Illustrator Tutorials (**www.adobe.com/products/tips/illustrator.html**)
Creative Pro (**www.creativepro.com**)



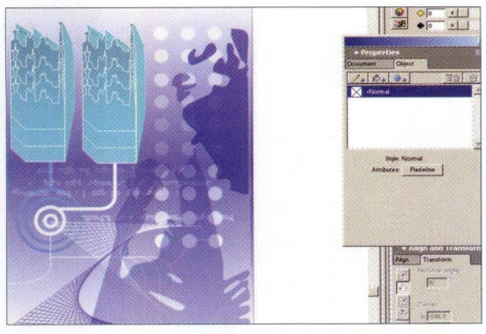
13: Expand the populace

When you are happy with your outline, copy and paste it several times vertically going down. Copy and paste three of these stacked outlines and place them next to each other horizontally. You can use the Scale command in the Modify, Transform palette to get proportions to match the ones above.



17: More flourishes

Lock the other layers and create a new one. This is because we're going to draw a load of meaningless but well-placed 'diddles' on the page to give some more character. Use the Circle and Pen tools with a Stroke of 6. Draw some other diddles with thinner pen strokes.



21: The final flourish

Copy, paste and position the parabola. In the Objects palette, select Stroke and change the colour to fit. Tidy anything you're not happy with and go to the File menu, Export and select your desired graphical format. You now have a futuristic piece of artwork created from just a photograph!

The final vector image

Here's a summary of how our line art was created

Simple but effective

Our twin cities are simply an outline that's been copied and pasted before being filled with a light blue gradient. The Extrude tool was then used to add some depth to the image

Gaussian Blur

Our blue lady had her exterior extracted from a bitmap photograph by using the Gaussian Blur effect combined with very loose settings in the Trace tool

Speaking in hyperbole

The hyperbolic parabolas look incredibly complex, but by using the Blend command in conjunction with two lines, it's possible to get a futuristic element for an illustration

Dotty behaviour

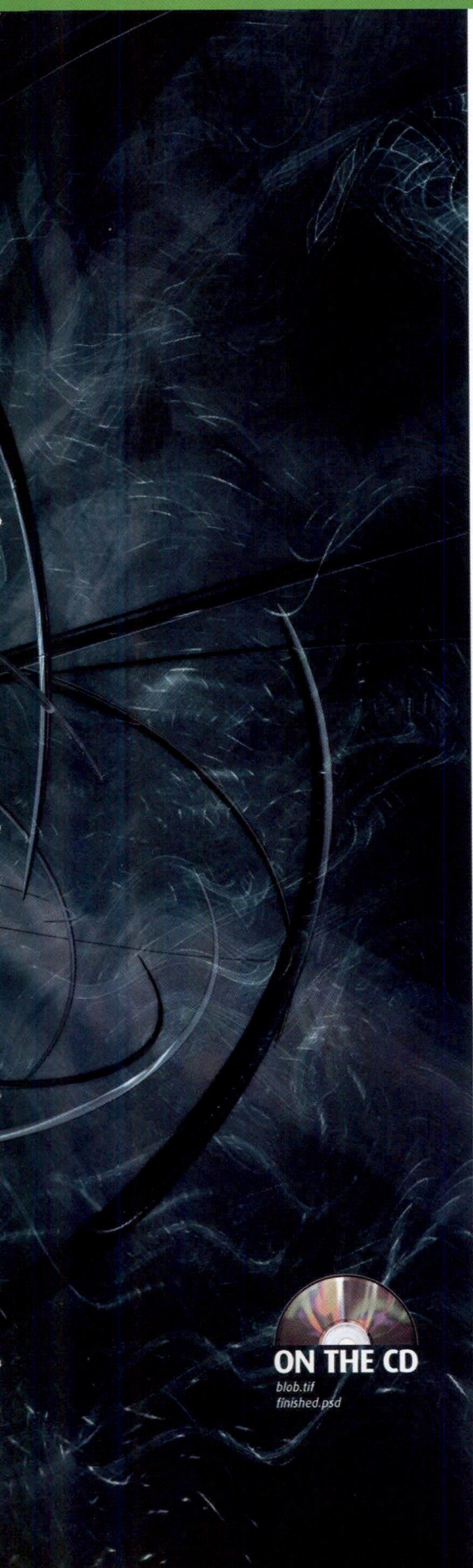
Even though the dots are the simplest part of the image, by altering the transparency, the field of dots becomes an interesting and eye-catching addition

[writer: **Mark Shufflebottom** | hardware: **Apple Power Mac G3** | software: **Photoshop CS**]

CREATE DIGITAL SCI-FI ART

YOURGUIDE

MARK SHUFFLEBOTTOM is a regular contributor to various Web design magazines. During the day, you can find him teaching the BA Hons Interactive Media course at Bournemouth University. Before he took to the academic world, Mark used to be a magazine designer, so is a bit of a dab hand when it comes to Photoshop.



ON THE CD

blob.tif
finished.psd

Put Photoshop to the test as we show you how to create this awesome digital illustration using the power of a few well-placed filters

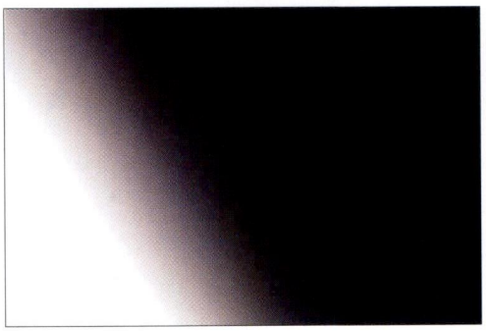
There's a new breed of designer taking over. Some amazing graphics have been created of late which are influencing Web site and print design, but they look highly complex.

In this tutorial we'll create some sci-fi illustration which you may find on the likes of **www.cubadust.com**, **www.chapter3.net** or even **www.depthcore.com**. We'll discuss principles involved in creating graphics like these, with most of the work done in Photoshop. It'll be very hard to get the identical image, as some of the design work is pure chance. The background is just a case of randomly creating gradients one on top of the other, before applying filters. Even on some of the filters there's a random element. For example, on the Wave filter the Randomize button helps get a unique result. This is very exciting for the designer, as the graphics created will influence design ideas and push the illustration in new directions.

You'll soon be creating your own artwork – just follow our step-by-step tutorial starting below. ■

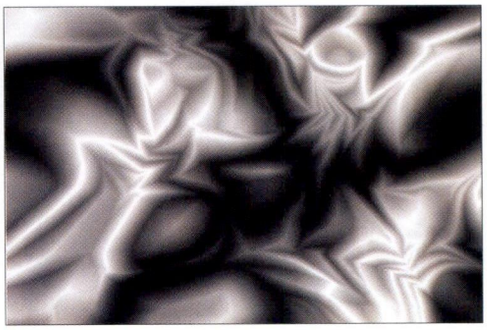
Step-by-step: getting into science fiction

Create your own imaginative sci-fi illustration



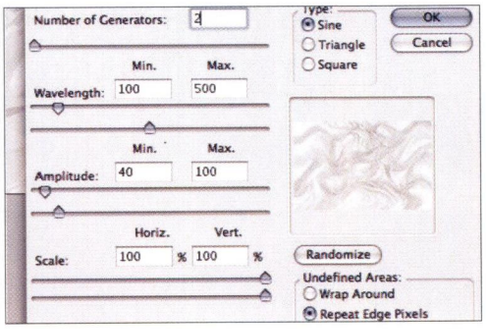
1: Add a gradient

Create a new 2390x1559 pixel document, and press D to set the colours to black and white. Click on the Gradient tool and change to Difference mode. Turn off transparency and dither, then choose the Foreground to Background gradient. Click and drag anywhere on the document.



2: Go gradient crazy

Now add more gradients to the document – go as crazy as you want here until you get a pattern you like. It will be practically impossible to get the same result as that shown above, so just make sure that you're happy with the result you get.



3: Find edges

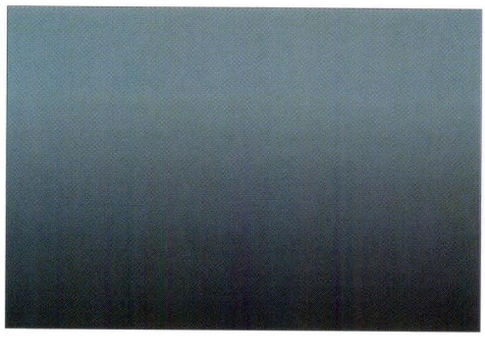
From the Filter menu choose Stylize and Find Edges. This should make the image look like crumpled paper. Now go to the Filter menu again and choose Distort and Wave. In the pop-up menu, copy the above settings then hit the Randomize button a few times.

4: Create a pattern

Click OK to apply the Wave filter. Duplicate the layer by dragging the layer to the New Layer icon in the Layers palette. From the Edit menu choose Transform and Flip Horizontal. Change the blending mode to Multiply – this should produce a symmetrical pattern.

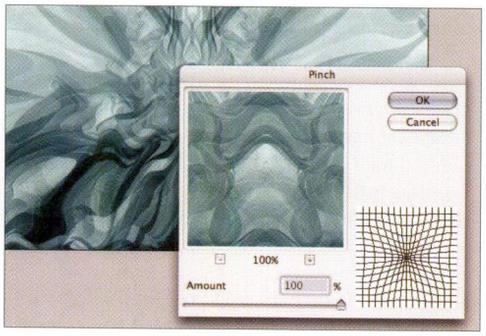
CREATE DIGITAL SCI-FI ART

Continued...



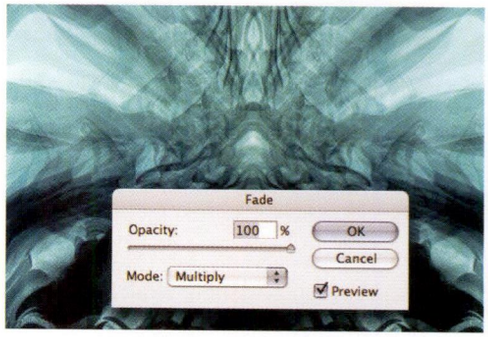
5: Add another gradient

Create a new layer and change the foreground colour to #60A6AA and the background colour to black. Choose the Gradient tool, click in the centre of the document and drag downwards, holding Shift to apply the gradient to the document.



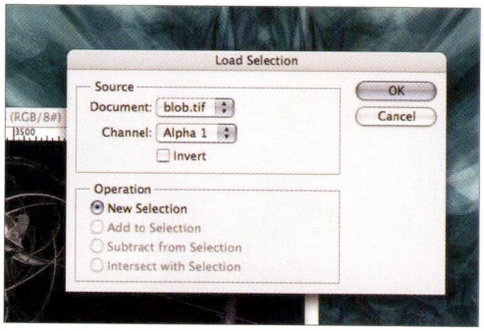
6: Pinch the image

Change the blending mode of the Gradient layer to Colour Burn. From the Layer menu choose Flatten Image. Go to the Filter menu and choose Distort and Pinch. Increase the size of the pinch to 100% and click OK to apply the pinch to the image.



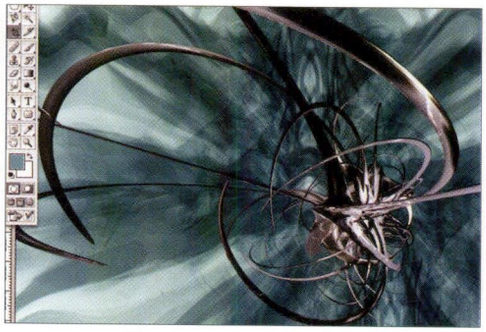
7: Fade the pinch

From the Edit menu choose Fade and change the blending mode to Overlay. Once again, apply the Pinch filter to the image and choose Fade from the Edit menu. This time, however, change the blending mode to Multiply and click OK to apply.



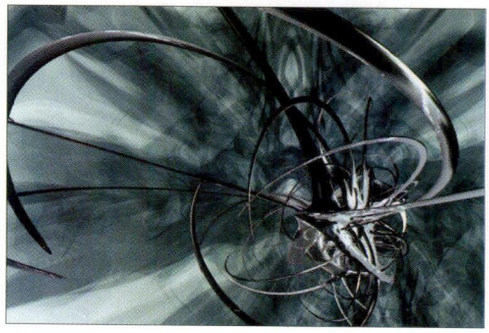
10: Big it up

From the Edit menu choose Image Size and increase the document to 46cm wide. Click OK to apply. Now from the cover CD open the image blob.tif. Go to the Select menu and choose Load Selection. Load the alpha1 channel and click OK.



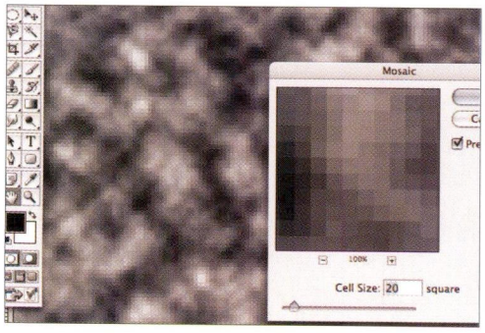
11: Move across

With the Move tool selected, move the blob over to the main composition and close the blob.tif image. Rotate the layer 180° and copy it. Add a 3-pixel Gaussian blur from the Filter menu and change the blending mode to Soft Light.



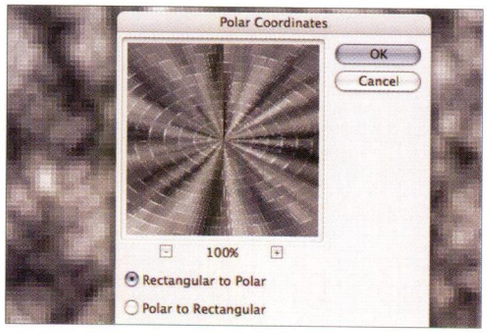
12: Adjust the colour

Change to the original unblurred Blob layer and from the Select menu choose Load Selection. Load the opacity and click OK. Now create a new layer – making sure it's the top layer. Fill with a similar blue/green hue and change the blending mode to Colour.



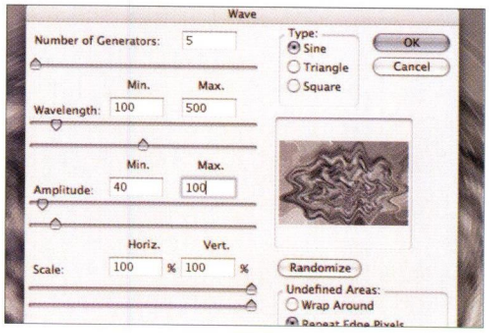
15: Blending mode

Change the layer blending mode to Multiply and reduce the opacity of the layer to 60%. Create a new layer; make sure it's the top layer and press D to reset the colours. Choose Filter, Render, Clouds; now choose Filter, Pixelate, Mosaic, setting the size to 20.



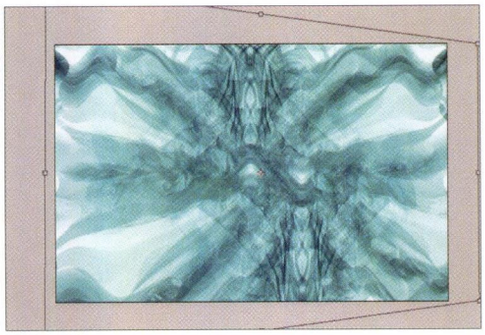
16: Accented edges

Choose Filter, Brush Strokes, Accented Edges. Set the edge width to 2, the brightness to 38 and the smoothness to 5. Now choose Filter, Distort, Polar Coordinates. Keep the settings in the pop-up window as shown above and click OK.



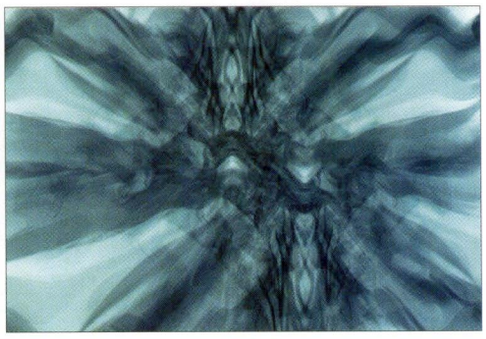
17: Waves of cold

Apply the Polar Coordinates filter again to make the image more random. Go to Filter, Distort, Wave, and in the pop-up window copy the details as shown in the screenshot above. Press the Randomize button until you're happy with the result and click OK.



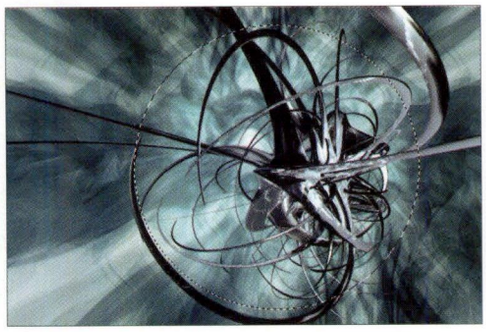
8: Rotate the image

Copy the layer and rotate it 180° from the Edit, Transform menu. Change the blending mode of the new layer to Lighten. The image looks a little too symmetrical, so to get around this go to Edit, Transform, Distort and pull the corners out as shown.



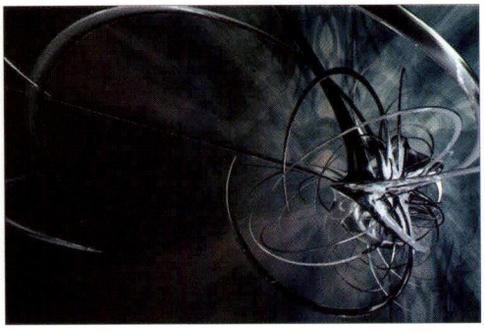
9: Zooming in

Double-click to apply the distort. Flatten the image again and duplicate the background layer. From the Filter menu choose Blur, Radial Blur. Change the blur to Zoom and add a 10-pixel blur to the image. Change the blending mode to Multiply.



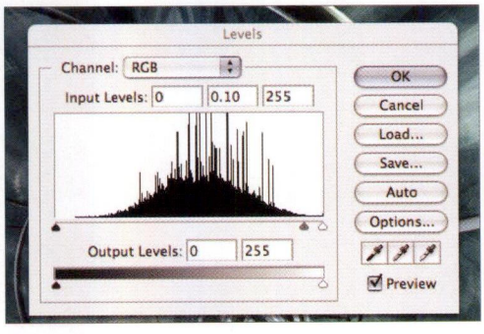
13: Lighten the background

Reduce the opacity of the green hue layer to 45%. Select the Background Copy layer and choose the Oval Marquee tool. Drag a circle in the centre of the image. In the Select menu choose Feather and add a 100-pixel feather. Copy and paste it, changing the blending mode to Screen.



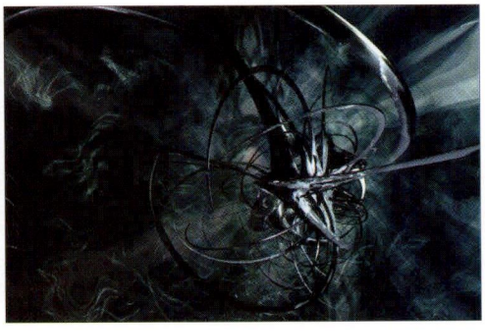
14: A dark patch

The last layer should be below the Blob; create another layer below this. Choose the Gradient tool and press D on the keyboard. Turn the opacity back on for the Gradient tool and use a Foreground to Transparent blend. Drag across the screen as shown.



18: Adjust the levels

Once the wave is applied, change the blending mode to Screen with the opacity down to 80%. Press Control & L to access the Levels dialog box. Change the centre input level to 0.10 and click OK to apply. This darkens the image a lot, so that only the light areas shine through.

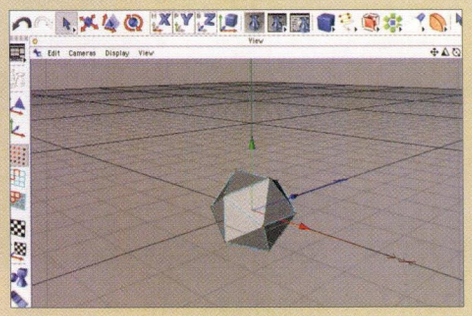


19: More detail

Duplicate the layer and reapply the Wave filter with a different random setting. Change the blending mode to Screen with 100% opacity. Again, duplicate the layer and apply a different random Wave filter. Change the blending mode to Soft Light for this last layer.

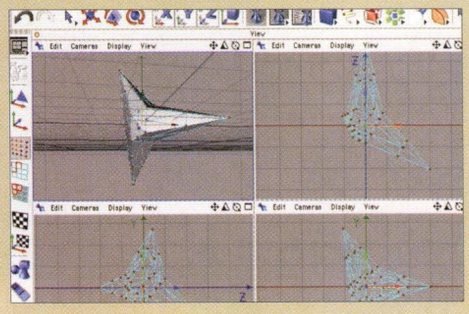
What is that shape?

The blob was created with the Matrix Extrude tool in Cinema 4D. Get the demo at www.maxon.net.



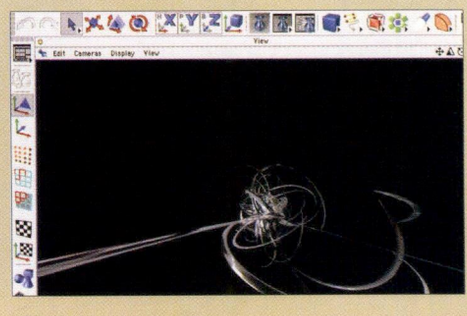
Create the shape

Create a platonic shape from the Objects, Primitive, Platonic menu. Press C on the keyboard to make the shape editable and convert it into a polygon. In the Icon bar on the left of Cinema 4D, hit the Point tool. In the Structure menu click Magnet.



Drag the magnet

Click on any point on the shape and drag out with the Magnet tool. Do this a few times until a star shape emerges. Now, from the Structure menu choose Subdivide, and in the pop-up menu do a one-segment subdivision of the object.

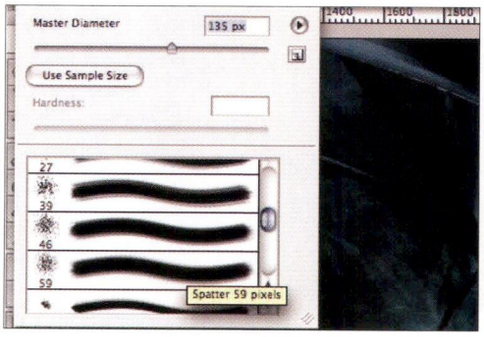


Matrix extrude

Pull out a few more points and go to Structure, Edit Surface, Matrix Extrude. In the pop-up window increase the steps to 20 and click OK. From the Object menu choose NURBS, Hyper NURBS. In the Object window drop the Platonic on the Hyper NURBS.

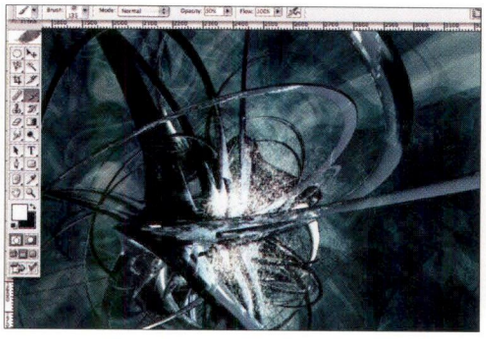
CREATE DIGITAL SCI-FI ART

Continued...



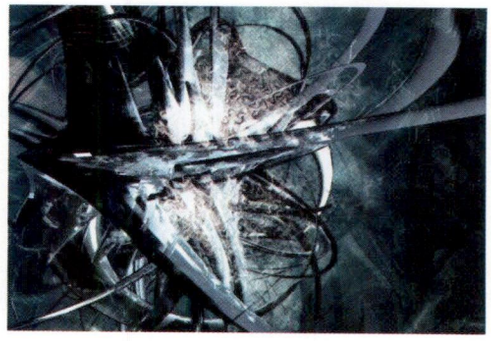
20: Start painting

These last three layers need to remain the very top layers in the document. Create a new layer and move it below the three dark wavy layers. Select white as the foreground colour and switch to the Paintbrush tool. From the Brush menu choose Spatter 59 Pixels and increase the size.



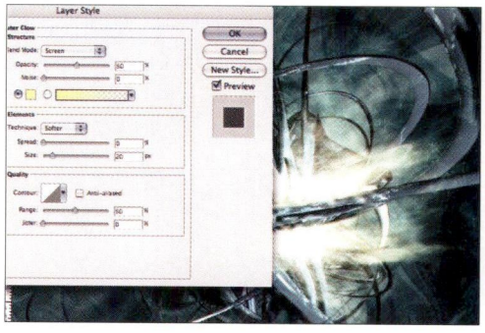
21: Add An explosion

Use the Paintbrush to single-click and add highlights in the position as shown in the screenshot above. Reduce the opacity to 50% and add more highlights around the edges. Try not to paint with the brush, because this will give the wrong effect – just single clicks.



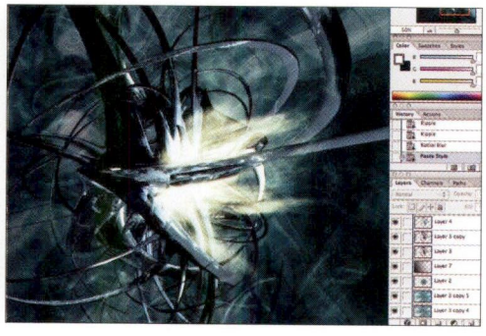
22: A rippling effect

Go to Filter, Distort, Ripple, change the size to Large at 100% and click OK to apply. Repeat this step three more times until the white area is – well, quite rippled! It would be impossible to draw these lines, so it's good to get Photoshop to do this for you.



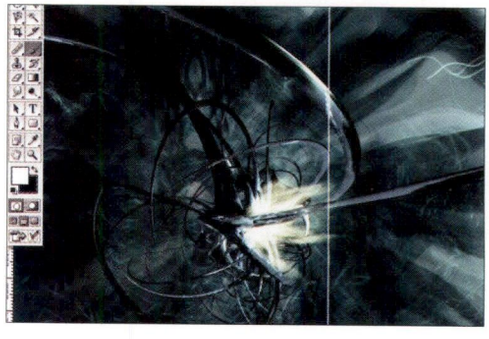
23: Radial Blur

Go to Filter, Blur, Radial Blur and choose Zoom Blur with a setting of around 5 pixels. Try to get the centre point to the centre left of the white area. This may require several attempts to get right. Once done, double-click the layer and add an outer glow as shown.



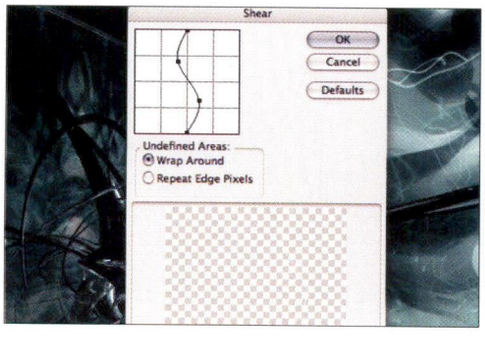
24: Copy the layer

If you want to build up more of a glow, duplicate the layer and use the Distort option from the Edit, Transform menu to play around with the shape, pulling it out in different corners. In the example above, the layer was copied a couple of times.



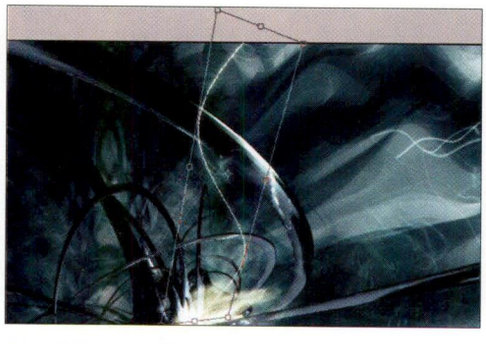
25: Draw a line

Create another new layer; this should be below the three dark wavy top layers. Select the Paintbrush tool and choose a 9-pixel soft edge brush with white as the foreground colour. Hold Shift and draw a vertical line from top to bottom of the screen.



26: Shear genius

Go to Filter, Distort, Shear, add two points to the Shear line as shown and drag out in the appropriate direction, then click OK to apply. Once applied, add a 29-pixel outer glow to the line at 75% opacity in the Layer Styles palette.



27: Distort the shape

This wavy line will be the basis of many more lines, so you might want to keep the original and copy the layer. Go to Edit, Transform, Distort and copy the shape in the screenshot above to bring the wave into the central light area. Double-click to apply.

28: Blur a little

To make the line look less static, go to Filter, Blur, Motion Blur and add a 6-pixel motion blur in the general direction of the line. Use the Eraser tool set to 30% opacity to erase the edge near the top of the screen. Repeat these steps to create several more lines as shown.

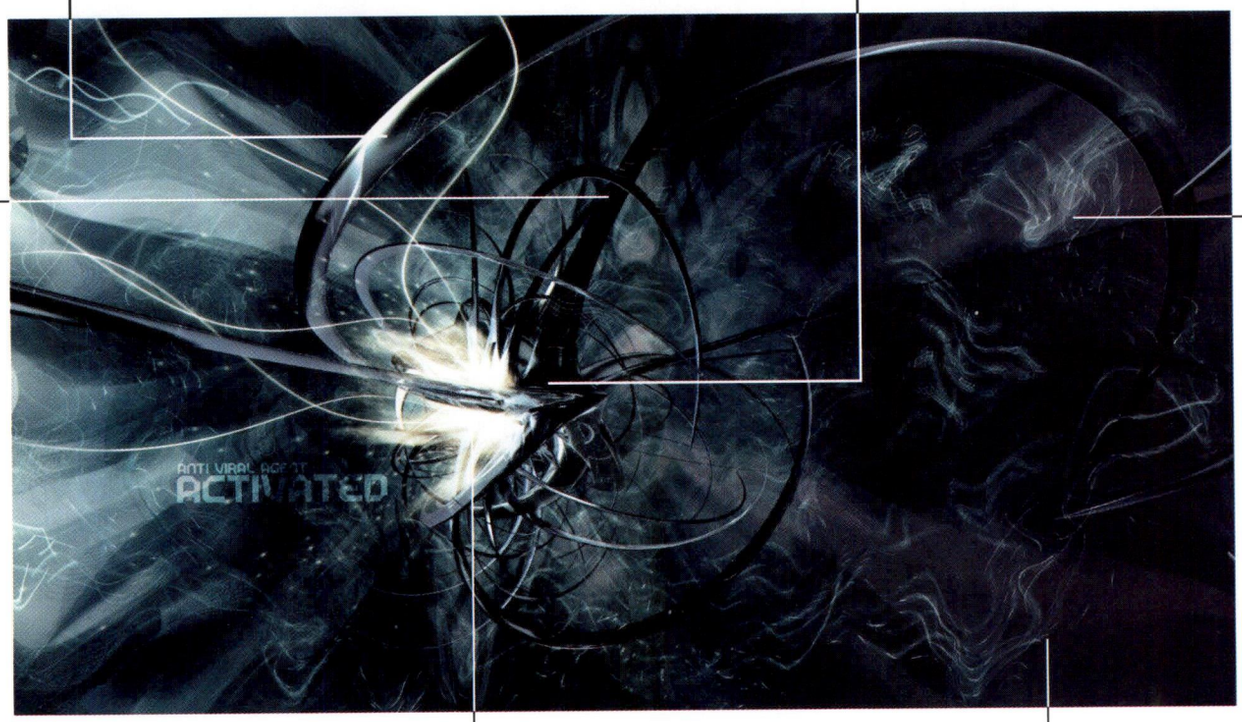
Under the spotlight

Discover at a glance how we created our digital science fiction masterpiece

Shearing magic
Wavy lines with the Shear filter bring interesting lighting to the image

Foreground focus
Add an image from a 3D package as the foreground focus of the image

Background
Creating the background actually started off with the Gradient tool and a few well-placed filters



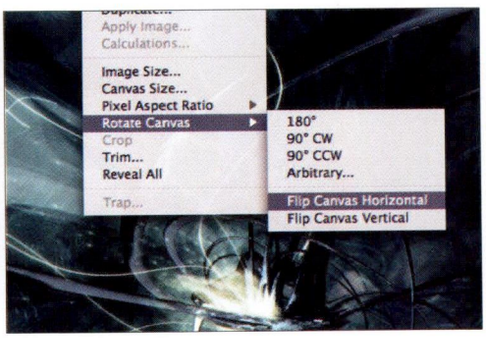
Consistency
By using a consistent hue in the image, the design blends together well

Light effects
Use the Brush tool to add areas of light to the image, producing interesting light effects

Glowing wisps
Wispy glowing grid shapes came about because of the Wave filter applied to a pixelated layer

29: A few lights

Create a new layer and use the Paintbrush to add some random blobs of light as shown in the screenshot. Use a different sized brush between 6 and 12 pixels to make it more random. Add a motion blur for around 12 pixels, then add a 10-pixel outer glow.



30: Copy the last layer

Copy the layer and rotate it so that it fills the area of light below the tentacle. From the Image menu choose Canvas and Flip Horizontal. This will change the whole shape of the image. The brief was to leave space for text on the right of the image.

31: Add text

The final step is to add a couple of lines of text to the image. Here the blending mode has been set to Overlay and the opacity reduced to 60%. You can now save the image as a multi-layered PSD file and export it according to the way you're going to use it.

[writers: Mireille Frenette and Benoit Guerville | hardware: Pentium III PC | software: Adobe Photoshop CS]

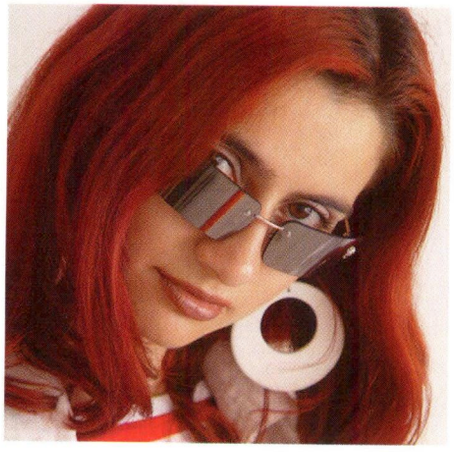
GET STARTED IN COMIC-BOOK ART

Want to create comic-book art but can't draw? Have no fear – it's Photoshop to the rescue!

The comic is essentially a hand-drawn art. Comic artists work for years before being judged good enough to get their first story published. However, comic art has experienced drastic changes in the last 15 years. Artists such as Dave McKean (**www.mckean-art.co.uk**) were among the first to use Photoshop extensively to produce a new kind of comic, combining hand drawing, painting, photographs, scanned objects and other media. Today, superheroes wearing tights are no longer an essential part of comic books, and graphic styles have evolved too.

The method shown here is straightforward and simple. In this workshop, you'll use photographs to create basic line art, which is the foundation of the visual style of many comic books. Then you'll use colouring techniques that should encourage you to experiment further. The key tools here are Layer Masks and the Paths palette.

As you progress, don't hesitate to add other techniques to make the images your own. You could, for example, add texture effects or use the Photoshop CS natural media capacities to give them a more painted look. You could also, like the famous comic artists Ben Templesmith and Ashley Woods (**www.templesmith.com** and **www.ashleywoodartist.com/praxis2**), print your Photoshop work, add paint to the print, scan it back in and then add the finishing touches. There is no one way to do comic art any more, so don't be shy about your own personal style. ■



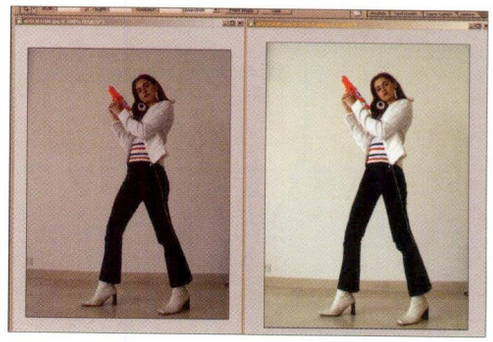
■ *When shooting photos to create comic art, don't hesitate to exaggerate poses and expressions*

Step-by-step: create your own comic heroine

Let every picture tell a story with a comic created in Photoshop CS

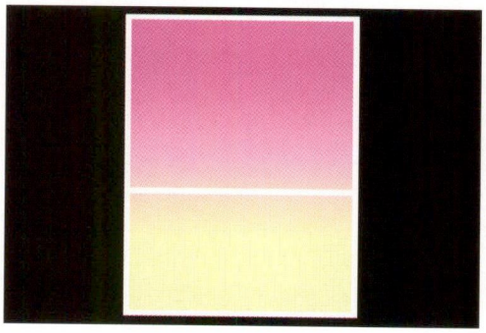
1: Page layout

Start by making a quick sketch of your page layout – this will help when you take your pictures. Then go for your photo shoot. Place your model in front of a uniform background, as this will help when you have to remove it later. You may need some extra lighting if you're going for a specific mood.



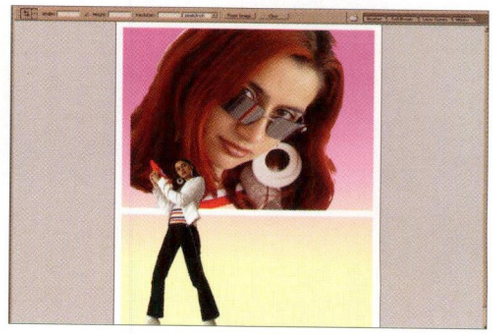
2: Touching up the pictures

Open your photos in Photoshop and do some rough touch-ups. Comic-book characters tend to have exaggerated proportions, so don't hesitate to lengthen the limbs (as we did here) and increase or decrease the size of the head. Use simple cut-and-paste tools and free transforms (Control, Option & T) to do so.



3: Setting up

In Photoshop, create a new document that will be the size of your comic-book page. Use the Gradient tool to create a background that will set up the colour mood of your project. Then use the Rectangular Marquee tool to create selections. Fill them with white to make the panel borders.

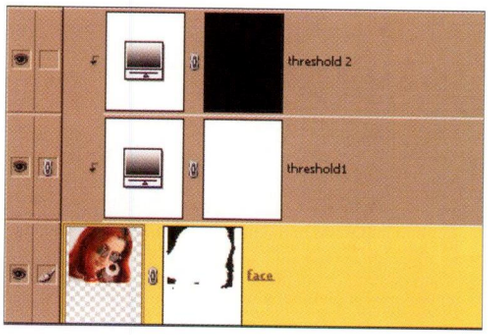


4: Bringing in the photos

Bring your photos into the document, or use the two from the cover CD. Click on the Add Layer Mask icon at the bottom of the Layers palette to add a layer mask to each photo in the composition. Use a black brush to paint out all the unnecessary elements in the layer mask.

5: Applying Threshold

Click on the fourth icon at the bottom of the Layers palette and select Threshold. This enables you to create black and white images (stencil-like) from your photos. Set it to get a good overall effect, then click OK. Press Control, Option & G so that the Threshold layer only affects the photo.



6: Fine-tuning the Threshold

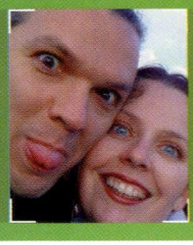
Parts of the face may be too dark or bright. To correct this, turn off the Threshold layer (click on the eye icon next to it in the Layers palette) and create a new Threshold layer on top, setting it to fix the missing details. Group it (Control, Option & G) then click on its Layer Mask thumbnail and fill it with black.

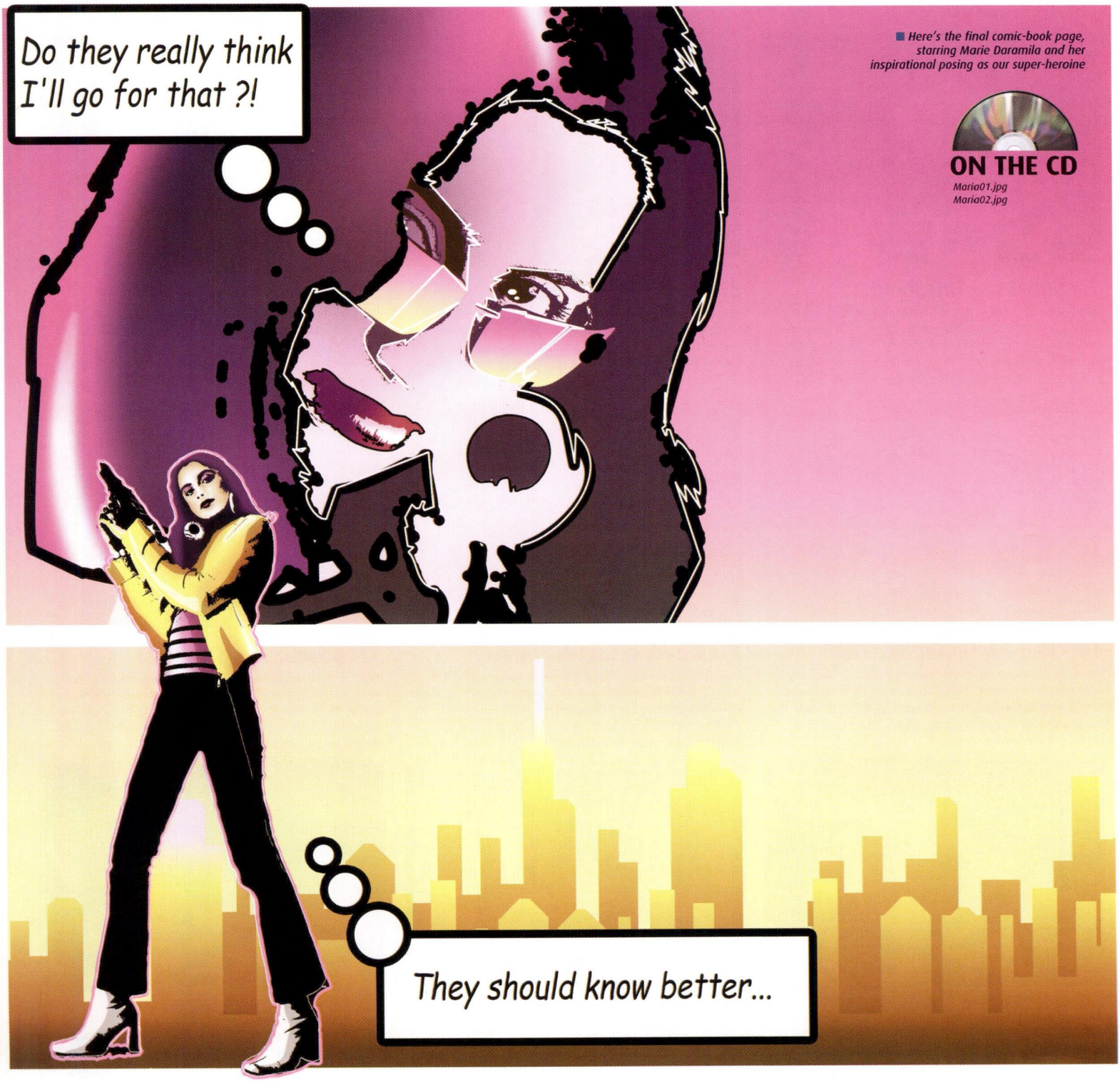
Which shading to choose?

Most of the time, what identifies a comic-book image is its line art. This means that everything is surrounded by a black – or sometimes coloured – line with shading or colouring inside. Depending on the style of comic you want to emulate, you can go for a totally flat shading (without shadows and highlights), a series of flat colours applied to create shadows and highlights (as we did on the yellow jacket), or with gradients (like most of the new comics today – and as we did on the hair).

YOURGUIDE

MIREILLE FRENETTE and **BENOIT GUERVILLE** have been contributing articles to creative magazines for several years now. Benoit is a screenwriter, director and art director; Mireille a producer, film editor and acting coach. They specialise in film production and special effects, which has given them an in-depth knowledge of Photoshop. Email them at **wide@widecinema.com**





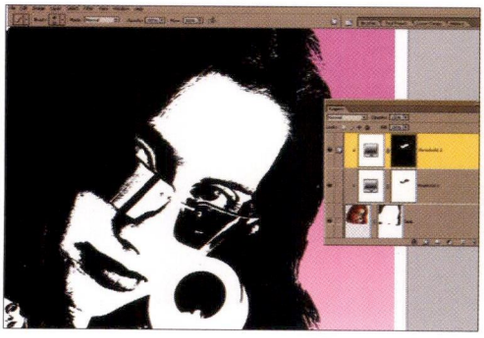
Here's the final comic-book page, starring Marie Daramila and her inspirational posing as our super-heroine

ON THE CD

Maria01.jpg
Maria02.jpg

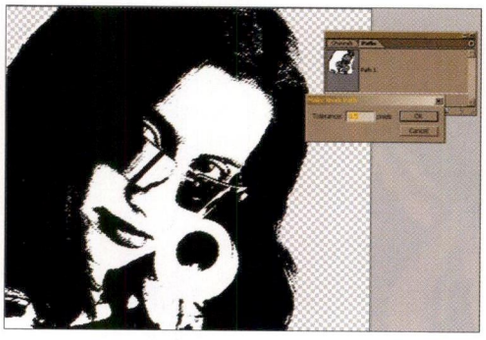
GET STARTED IN COMIC-BOOK ART

Continued...



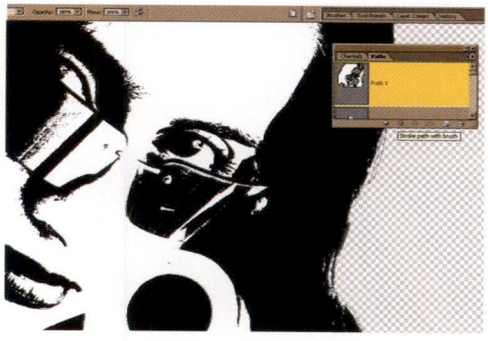
7: Combining Thresholds

Paint inside the layer mask with a soft, border-wide brush to make Threshold effects appear where needed. Then Control & Option-click on the Layer Mask thumbnail to select the area you just finished painting. Turn on the first Threshold layer, click on its Layer Mask thumbnail and fill the selection with black.



8: Vectorising the face

Turn off all layers not belonging to the first photo. Select the Magic Wand tool. In the Options bar, check the All Layers option. Click inside a black area to select. Now open the Paths palette, click on the black menu arrow and choose Make Work Path. Set Tolerance to 2 pixels.

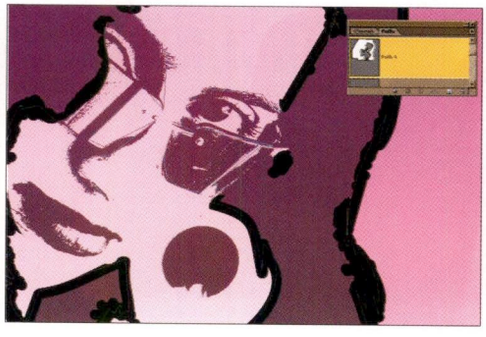


9: Creating line art

By creating paths this way, you'll then use the Stroke Path icon at the bottom of the Paths palette to create line art. Create a new layer, select the Brush tool, and choose a 45-pixel, dark, hard-bordered brush. With the work path still active, go to the Paths palette and click on the Stroke icon.

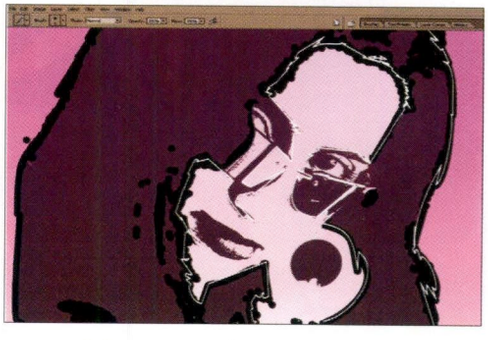
10: Cleaning up the face

To see what you've just done, turn on the Background layer and reduce the opacity of the Face layer to 60%. The result is very messy on the face. To correct that, add a layer mask to the Line Art layer and paint with black inside the mask to bring back the facial features.



11: Creating sketchy paths

Reselect the dark areas of the face (as in step eight) and go to Select, Transform Selection and shrink it to 25%. Pick the Make Work Path option in the Paths palette and set Threshold to 10. With the Path Selection tool, select the path, press Control, Option & T, and resize to match the face.



12: Adding new line art

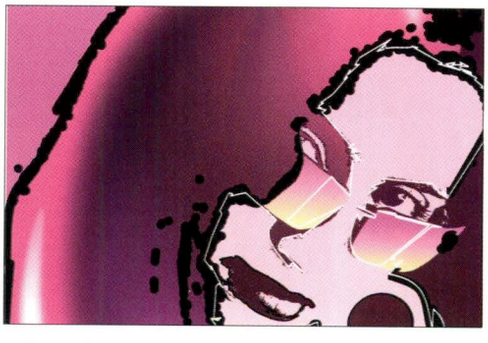
With the path still active, create a new layer. Select a thin white brush (about nine pixels) and click on the Stroke Path icon at the bottom of the Paths palette. Using the technique shown in step 10, add a layer mask to this sketchy line and mask it where needed.

13: Detailing the face

With the same methods, add fine dark strokes around the lips and inside the earring. Then select the Pen tool and draw a path around the glasses. Create a new layer. Pick the Gradient tool. Sample both darkest and brightest colours on your background. Apply a linear gradient inside the selection.

14: Preparing the hair

Create a new layer under the Line Art layers. With the Magic Wand select the black areas of the face. Since you only want the hair on the left-hand side, hold down the Alt key and, with the Lasso tool, circle the other dark zones to exclude them (lips, eyes, right hair). Fill your remaining selection with purple.



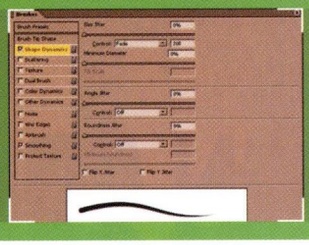
15: Colouring the hair

With a 1,300-pixel soft brush, apply a touch of pink on top of her head. With a slightly smaller brush, draw a pink highlight on the back of her hair and a purple one on the hair below the chin. With a white 100-pixel brush, draw smaller highlights on top of the pink ones.

CREATIVEPRIMER

Stroke the path

If you don't have a graphics tablet, you may find it easier to apply shadows or highlights using the Stroke The Path command. With the Pen tool, draw the curve that you want your brush stroke to follow. Pick the Brush tool and choose a brush the size of the biggest part of your intended stroke. Go to the Brushes palette. In Shapes Dynamics, set the Size Jitter to Fade and, by trial and error, choose the number of steps needed. Doing this will make the stroke smaller as it goes along the path. Go to the Paths palette and click the Stroke icon. The brush stroke will be smooth and can be any shape you want.



■ *You'll be able to see the fade effect of your chosen brush in the Preview thumbnail of the Brushes palette. Tweaking this will allow you to create a high level of detail*

WEBRESOURCES

There are thousands of sites devoted to comic-book art on the Web. Some of these even show you how it's done, but remember that it's always worth taking on expert advice while still forging your own style. One interesting site is **www.keenspot.com**, which is good for inspiration and exposure. If you want advice then **www.eclipseunleashed.com** or **neondragonart.com** are the best places to try. Take them as a start-point and then get surfing!

Find out what Photoshop can do for comics

Take a look inside the Photoshop interface and you'll discover what tools you'll need when you sit down to create your comic art

Gradient style

Most of the time you will use the Linear and Radial Gradient styles, but you can create complex effects by applying them in Darken or Lighten mode.

Gradient edition

If you double-click on the Gradient preview you can edit it by adding and modifying its colours, then saving it as a preset

Clipping Group

By grouping adjustment layers together with an art layer (Control, Option & G), you make sure that the adjustments will only affect this layer

Layer Mask

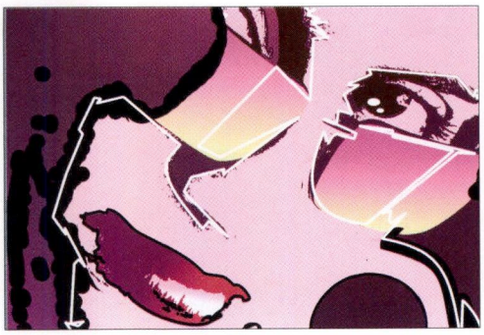
Click on the Layer Mask thumbnail to paint the mask, then click on the Layer thumbnail to go back to working on the layer itself

Paths palette

A lot of line art and shading effects will use paths. Learn your way around them and, if needed, look at the Photoshop Help files to work with ease

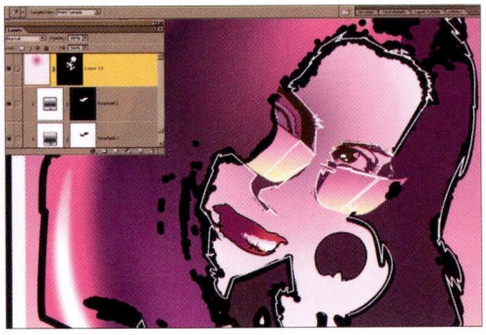
Name thy path

If, in the Paths palette, you can read the name 'Workpath' on the path you're working with, it means this path must be renamed or you'll lose it when you create a new one



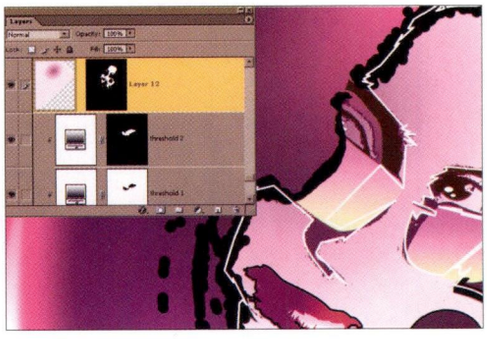
16: Colouring lips and eyes

Using the same techniques, create several new layers to shade the lips and eyes. Apply a purple/strawberry gradient to the lips, then add a white/pink highlight. Use a brown colour for the eyes, then place two small white oval dots inside them to give them a glint.



17: Shading the face

Create a new layer on top of the Threshold layers. Add a layer mask and make it black (Control, Option & I). With the Magic Wand select the white areas of the face and fill the selection with white. Click on the Layer thumbnail to quit the layer mask then apply a circular gradient (light purple to pale pink).

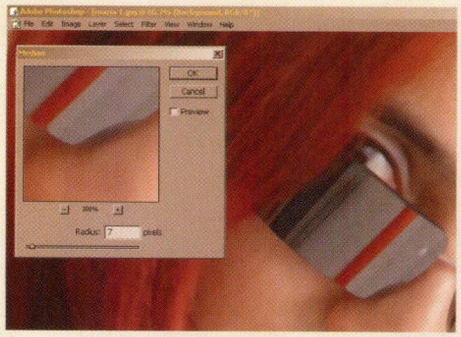


18: Squash the gradient

Click on the little chain icon between the Layer and the Layer Mask thumbnails to make them independent. Now press Control, Option & T, and squash the Gradient layer horizontally to give it an oval shape. Rotate it by 35 degrees to align it with the face.

GET STARTED IN COMIC-BOOK ART

Alternative effects

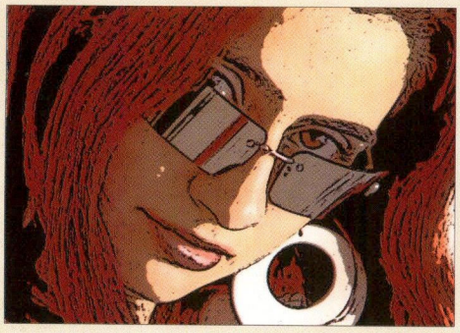


Median filter

You can create your line art by using other techniques instead of the Threshold adjustment. Start by applying the Median filter (Filter, Noise, Median), here at a value of seven pixels. This will even out the image and give you better results with the filter.

Charcoal and Stamp

Go to the Sketch section in the Filter menu and choose Charcoal or Stamp. You will get effects somewhat similar to the Threshold adjustment method. You can then use this as a base to create your line art following the method explained in the main tutorial.



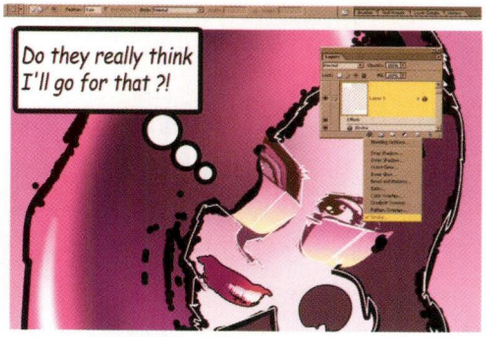
Poster Edge

Instead of the Charcoal or Stamp filters you can use Poster Edge, which will give your line art colour and shading. After using the Poster Edge filter, you should enhance the result by modifying the colours, adding gradients and other effects to give your image some personality.

Continued...

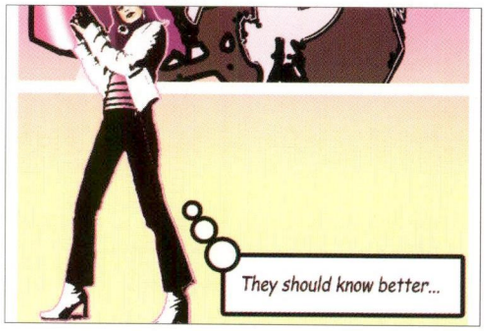
19: Adding text boxes

On a new layer, use the Rectangular Marquee tool to create a rectangular selection. Fill it with white, then use the Elliptical Marquee tool to create three dots. To make them circular, hold down Alt, Option & Shift. Press the spacebar to move the selection around as you draw it.



20: Adding text

Add a black stroke around the box by clicking the Add Layer Style icon at the bottom of the Layers palette and choosing the Stroke option. Select the Text tool and use a suitable font to type your text inside the box. You can easily find fonts on the Web if you aren't happy with Photoshop's own.



21: Next panel

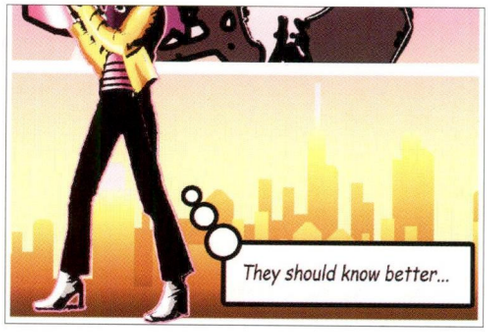
The other picture in the next panel has been done using the same techniques. First, create (finer) outlines around her, then start to shade her hair, face, hands and T-shirt by painting on new layers. Use the Multiply mode so that colour appears only on the white zones and not on the black.

22: The jacket

Fill the jacket area with yellow, then shade it lightly with orange and white. Look at the original photo to help you place the highlights and shadows realistically. On top of this light shading, you can then apply a flat shading which is often to be found in comics.

23: Flat shading

Create a new layer, set its mode to Multiply. Using the Pen tool, trace around the shadow area. Click on the Load Path As Selection icon at the bottom of the Paths palette. Fill the selection with light beige. On a new layer set to Normal mode, do the same for the highlights.



24: The final touch

Using the Pen tool, hold down the Shift key and draw the silhouette of a cityscape. Create a new layer just on top of the background. Convert the path to a selection by clicking on the Load Path As Selection icon at the bottom of the Paths palette. Fill it with a linear gradient.

EXCLUSIVE READER OFFER

SAVE UP TO 55%
When you subscribe today!

YOUR SUBSCRIBER BENEFITS

- ✔ Substantial savings
- ✔ Free home delivery
- ✔ Free CD-ROM each issue
- ✔ Money-back guarantee

If you are ever unhappy with our magazine or services, we will immediately refund you for all remaining issues

PHOTOSHOP · PAINTER · CORELDRAW · ILLUSTRATOR · FINAL CUT PRO · MAYA
Digital CreativeArts
THE MAGAZINE FOR CREATIVE COMPUTER USERS
Windows Mac
FAKING IT
Create amazing 3D images using the 2D software you already own
Save time and money with our complete cheat's guide
Add an extra dimension to your work with 3D plug-ins
Try our advanced tips for Photoshop, Illustrator & more
TAKE THE 3D CHALLENGE
Re-create our amazing cover using just Photoshop CS
Derek Lea unleashes his 3D secrets on page 30
650MB OF CREATIVE RESOURCES
3D PLUG-INS
3D ADD-ONS WORTH OVER £250
DCA EXCLUSIVE!
TURBO SQUID
DCA EXCLUSIVE!
PAINTER IX
THE NATURAL MEDIA REVOLUTION STARTS HERE – MASTER THE ART OF DIGITAL PAINTING TODAY
GET CREATIVE WITH THE NEW ARTISTS' OILS – FULLY WORKING DEMO VERSION FOR BOTH PC AND MAC
PLUS! WORKSHOP FILES SO YOU CAN RE-CREATE OUR ART
PHOTOSHOP UNMASKED
TOMORROW'S TALENT TODAY

To subscribe or renew your subscription, simply call 0870 444 8682 or complete the voucher below.
Offer valid in the UK only. Call 44870 444 8682 for international prices. THIS OFFER EXPIRES WITHOUT NOTICE

DISCOUNT SUBSCRIPTION VOUCHER

Yes, I'd like to subscribe to Digital Creative Arts as indicated below:

☐ Best Deal – Two years (18 issues) for just £48.99 – SAVE 55%

☐ One year (9 issues) for £26.99 – SAVE 50%

☐ Spread my payments with Direct Debit (£8.99 every three issues)

MY DETAILS

Name: .....

Address: .....

.....

.....

Postcode: .....Telephone: .....

Email:.....

☐ New Subscription .....☐ Renewal .....

Please tick the box if you DO NOT wish your details to be used for internal promotions by Highbury Entertainment ☐

Please tick the box if you DO NOT wish to receive information about products and services from other carefully selected companies ☐

MEDIA CODE: DCASE0407

Digital CreativeArts

Please post the voucher to:
HIGHBURY ENTERTAINMENT LTD
FREEPOST NATW1809
SOMERTON
TA11 6ZA

YOUR PAYMENT DETAILS

☐ Cheque enclosed (made payable to Highbury Entertainment Ltd)

☐ Visa ☐ Mastercard ☐ Switch ☐ Delta

Card number:.....

Expiry Date:.....Issue No:.....

Signed: .....

Date: .....

HIGHBURY ENTERTAINMENT

Instruction to your bank or building society to pay by Direct Debit

DIRECT Debit

Please fill in the form and send it to: Highbury Entertainment Ltd, FREEPOST NATW1809, (Customer Interface), Somerton, TA11 6ZA

Name and full postal address of your bank or building society

To: The Manager Bank/Building Society

Address

Postcode

Name(s) of account holder(s)

Branch sort code

Bank/building society account number

Originator's Identification Number

8 5 1 4 1 2

Reference Number

Instructions to your bank or building society

Please pay Highbury Entertainment Ltd Direct Debits from the account detailed in this instruction subject to the safeguards assured by the Direct Debit guarantee. I understand that this instruction may remain with Highbury Entertainment Limited and, if so, details will be passed on electronically to my bank/building society

Signature(s)

Date

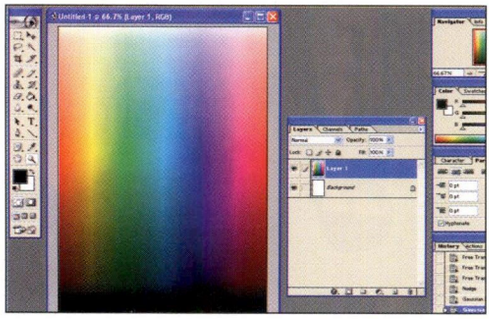
Banks and building societies may not accept Direct Debit instructions for some types of account

EXPRESS ORDERS: PHONE 0870 444 8682 OR FAX 01458 271146

KNOWLEDGE BASE:

ALL YOUR ILLUSTRATION QUESTIONS SOLVED

DESPERATELY SEEKING ILLUMINATION IN ILLUSTRATION? LOOK NO FURTHER – OUR EXPERTS ARE HERE TO THROW SOME LIGHT ON THE SUBJECT AND CURE YOUR DARKEST NIGHTMARES...



Create a colour chart in your image-editing software to make your life easier

CHEAPER OPTIONS

Q When I print my artwork on anything but expensive glossy photo paper, it just never looks any good – how can I print good quality printouts without needing to take out a new mortgage?

Bob Shinkler

A Unfortunately you only get the very best results with the most pricey paper. However, you will find that each printer manufacturer will have cheaper versions of their paper that will still yield impressive results and give you a lot more sheets to play around with. You can buy 50 sheets of coated matte for around a tenner, which provides much better colour reproduction than standard inkjet paper and gives almost the same level of quality as you would get from the glossy photo-quality papers.

You might also like to try creating a colour chart (basically a gradient that displays each type and shade of colour) in your image-editing software and print this out at the best quality setting on glossy paper, coated paper, standard paper and inkjet-specific paper. This will give you an idea about the differences in colour reproduction on each type of paper and help you pick which one suits the situation. Failing that, win the lottery and buy reams of the pricey stuff...

KEEP THE NOISE DOWN

Q When I trace bitmap images in FreeHand I get a stack of unwanted little bits and pieces. Is there any way to reduce the amount of 'noise' I get?

Ben Haireman

A Try using GIF images with lower colours, so the traced image has blocks of solid colours that are all identical, instead of the massive amount of different shades you get in a JPEG file. Other than that, it's always good to try out a lot of different settings for any Trace tool. Reducing the converted colour range within these tools is another way to achieve a similar effect, but tracing an 'easier' image in the first place is a clever way to start and will yield better results almost immediately.

UPGRADE PATHFINDER

Q I have recently upgraded to Illustrator 10 from Illustrator 8 and I have noticed that the Pathfinder palette behaves differently. When I select two graphics and press one of the Shape Modes buttons, the two graphics appear to be grouped. Is there any way I can just get them to join into one?

Martin Agombar

A This is easy to solve. When you select your two graphics and click one of the Shape Modes buttons on the Pathfinder palette, you need to click the Expand button to create one graphic instead of two.

While the two graphics can have the Shape Mode applied, they can also be edited and changed at a later stage using the Direct Selection tool, which will select the graphical objects individually rather than as a group. This obviously gives much more flexibility to the designer because the Shape Mode can be applied without destroying the two original graphics, so if you change your mind later on, you won't have to recreate the two original graphics that made up the image.

GOING ONLINE

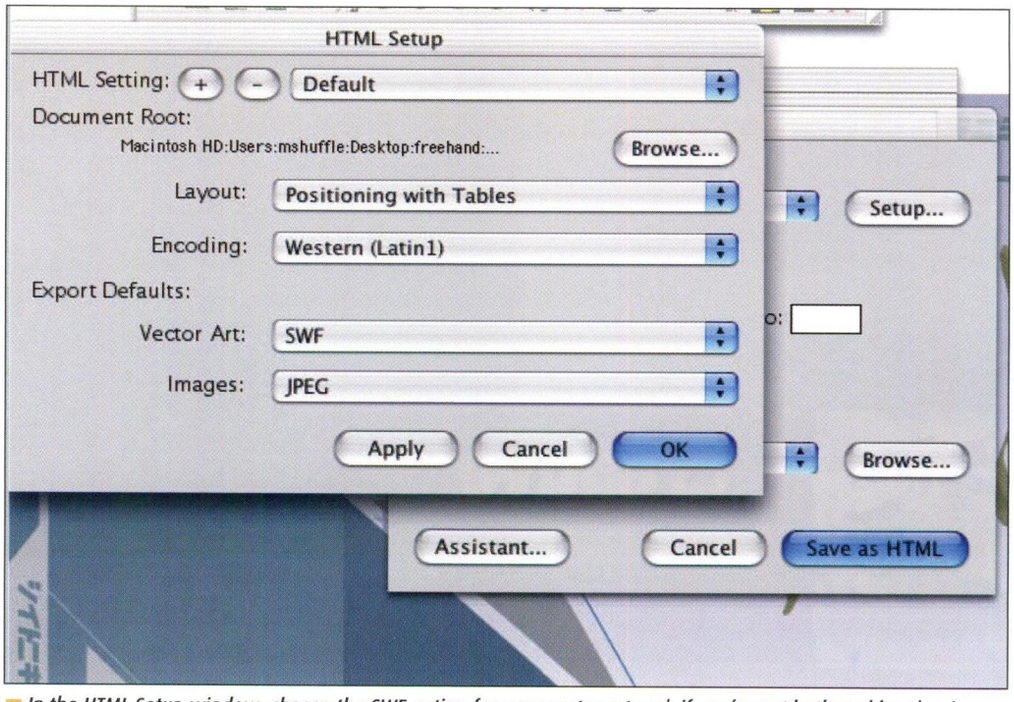
Q I have recently tried to export a design I've done in FreeHand as a Web page. I'm a little confused by some of the options available to me, though. Can you give me some advice on the various options?

Tim Hodges

A There are two routes open to you. The first is to save as a FreeHand document, import this into Fireworks, slice up the image and add URLs.

The other option is to do all the work in FreeHand. Once you've added your links to your buttons using the Navigation tool, you then have to make sure that no graphical elements which contain URLs are overlapping.

Choose Publish as HTML from the File menu, and on the HTML settings in the pop-up window, choose Setup. Let FreeHand know where the images are to be saved under the Document Root settings. If you're not bothered by plug-ins, choose SWF for your vector artwork. Click OK and choose Save as HTML.



In the HTML Setup window, choose the SWF option for your vector artwork if you're not bothered by plug-ins

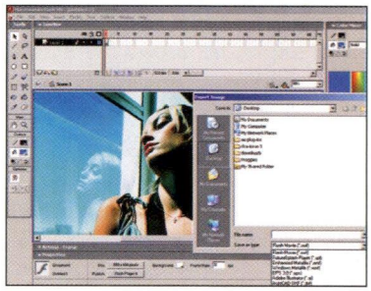
ILLUSTRATION

CREATIVEPRIMER

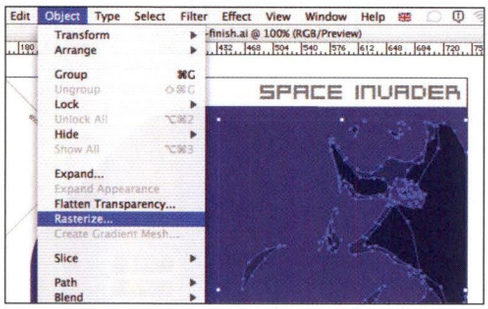
Bitmap bonus

EVEN IF YOU HAVEN'T GOT A BITMAP IMAGE EDITOR, YOU'RE NOT CONSTRAINED TO VECTOR GRAPHICS

Strange but true: digital imagery is not everybody's cup of tea. Many people, however, do have a copy of Flash or some other kind of creative software. This means there are a lot of creative people who are great at creating vector-based animation but don't want to learn (or pay for) an image-editing package. Fortunately, you can create your imagery in such packages, and under Export in the File menu of most software, save as a bitmapped format such as GIF, JPG, TIF or TARGA. Where there's a will there's a way!



No bitmap image editor, no worry – even the completely different architecture of top animation kit, Flash, can create everything you need for quality bitmapped images



The rasterizing procedure converts mathematically based vector art into raster art, which is pixel based

RASTER WHO?

Q I was recently looking through the different menus in Illustrator and found an option in the Object menu called Rasterize. I tried it out and was confused to discover that it was about resolution and anti-aliasing. I know that anti-aliasing is important in Illustrator, but don't understand what it's got to do with resolution.

Lee Davies

A Rasterizing comes from the German word 'raster', which means grid. The rasterization process is a simple one that changes Illustrator artwork from being vector art (which is based on mathematical points) into raster art, which is based on pixels. When you convert from one to another, you are asked about resolution because this determines the quality of your new graphic in raster format. If you're working for the Web, 72dpi is fine, but for print purposes it's better to go for 300dpi. When you convert your image you can even apply Photoshop filters to your image in Illustrator without taking it to Photoshop, which is another bonus.

TEXT TROUBLE

Q I'd like to be able to make text run along a wavy path as opposed to the standard straight line in FreeHand, but am having some difficulty. I thought it would be the Convert to Paths option, but this makes the text into individual paths.

Anthea Wareham

A When you select the Convert to Paths option, your text is being converted from an editable piece of text into something more akin to a graphic. You need to draw a suitable wavy path and then select the text and path at the same time by dragging around the two with the Selection tool. From the Text menu, select the Attach To Path option, and when you let go, the text will flow evenly along the wavy line. The path can still be edited as you would normally edit a path. If you need to remove the text from the line, you can select Detach From Path from the Text menu. There are other nice options under this menu – for example you can flow text inside shapes or run it around the edge of objects.

HOW RANDOM?

Q I'm trying to accurately illustrate trees, but have difficulty creating natural-looking leaves. At the moment they are all quite uniform, so I would like to gain a certain amount of randomness in my illustrations. Is there an easy solution or will I have to rotate and change the colour of each individually?

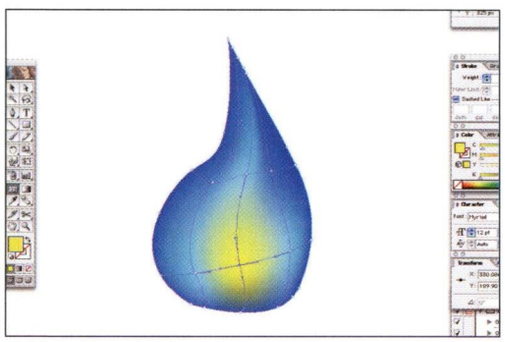
Hannah Aston

A The answer to this is simple. When you have created your leaf graphic, select it and open the Symbol palette, click to create a new symbol and your leaf will be added as a symbol. Select the Symbol Sprayer tool and you'll be able to spray leaves on your tree quickly and easily. If you hold down the Symbol Sprayer, you can choose the Symbol Rotator and as you brush over the leaves they will rotate. The Symbol Stainer will slightly tint your leaf to the fill colour, so choose random colours and you will be able to add tints to your leaves quickly. There are all sorts of other tools to help add randomness under the Symbol Sprayer, so just experiment until you get the look you want.

SHADY DEALINGS

Q I am finding that the gradient fills in Illustrator are a bit limiting, and I'm having to place several shapes on top of one another in order to build up the complex shades I need. There must be a better way.

Gary Hayton



The Gradient Mesh tool will enable you to build up detailed shading on any graphic you choose

A Gary, we'd like to introduce you to the Gradient Mesh tool, because this is the answer to your dilemma. To use it, select the shape that you wish to add a highly detailed gradient shading to and select the Gradient Mesh tool from the toolbar. Click at the point where you would like to add another colour, and a mesh will subdivide your shape. If you select a different colour, the new colour will blend with the surrounding colour at the point you inserted on the mesh. Click and add more points and other colours to build up a more detailed shading to your graphic. This technique has been used effectively for the subtle blends and shading on faces in the past, but can be used for anything.

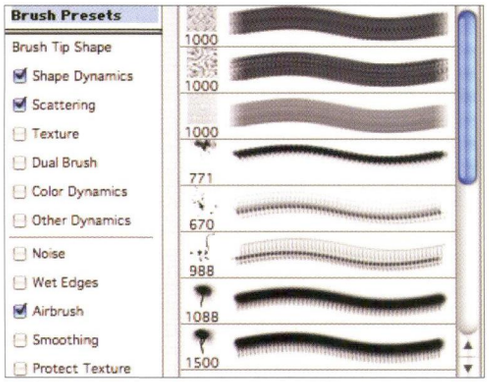
DODGY FREEHAND COLOURS

Q I regularly use FreeHand to draw graphics for my Flash animations, but if I copy and paste graphics into Flash I get some really horrific blends with dodgy colours. How can I avoid this problem?

Samantha Goulding

A The way around this problem is not to copy and paste into Flash. If you save the file in FreeHand

KNOWLEDGE BASE:



There's a wealth of brush options available to you – and you can access this cornucopia directly from the main window

format, there is a FreeHand importer in Flash which should give you the graphics with the correct fills and blends. But an easier method is to create your artwork as stroked art with no fill. This can be safely copied and pasted into Flash, then broken apart using Control & B. Use the Paint Bucket tool to fill the shapes with colours and blends. This is editable so is easier to change, and separated regions can be filled instead of creating entire shapes as in FreeHand.

KEEP IT NATURAL

Q I recently bought a Wacom drawing tablet and wondered if there are any tools available in Photoshop that will allow me to create natural media effects like paint etc. I've heard of Painter, but I already have Photoshop 7.0 and would like to use this if possible.

Martin Hurley

A Painter has really cornered the market for working with natural media, but Photoshop has made some serious improvements to its brush settings, which give the user a great deal of control over the way brushes behave. If you select the Brush tool, you can change the preset brushes on the context-sensitive menu.

However, if you click on the Brushes tab, you can customise your brush to your heart's content. For a start, you can apply textures, opacity and jitter to your brush. You can even jitter the brush between the foreground and background colour. More importantly, most of these options can be set to be controlled by pen pressure, which will give you all the effects you need.

ACTION MAN

Q I have recently tried to understand Actions, but am completely baffled by the Actions palette. I have used some of the built-in Actions and these are great, but how can I create my own?

John Dick

A The Actions palette is a powerful tool that isn't hard to use once you understand how it works. To record your own Actions, first click on the New Folder icon to create a new set of Actions – name it 'My Actions'. Click Add New Action on the palette and name the Action appropriately. Hit Record on the palette, make changes to the image (each will be recorded as an Action) and hit Stop. Any time you want this sequence of Actions to be applied to other images, open the image and select the Action, hit Play to play back the Action and it'll be applied as before but with no effort from you!

You can also use Actions to batch convert a whole folder of images, leaving you free to pop off for a coffee break. To do this, go to the File menu and choose Automate and Batch. Select a folder of images and a destination folder for the completed images, then choose your Action that was set up earlier. Click OK and each image is opened and the Actions applied.

ALL OUT OF PERSPECTIVE

Q I know there is a 3D Perspective tool within FreeHand and I've been trying to get it to work so I can make an image of a train look like it's coming towards the viewer. I'm having difficulty making it work, though – can you help?

Debbie Reinhard

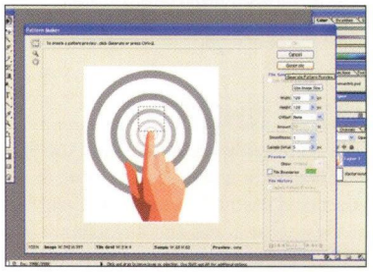
A It sounds like you've been trying to use the actual Perspective tool but haven't had the Perspective

CREATIVEPRIMER

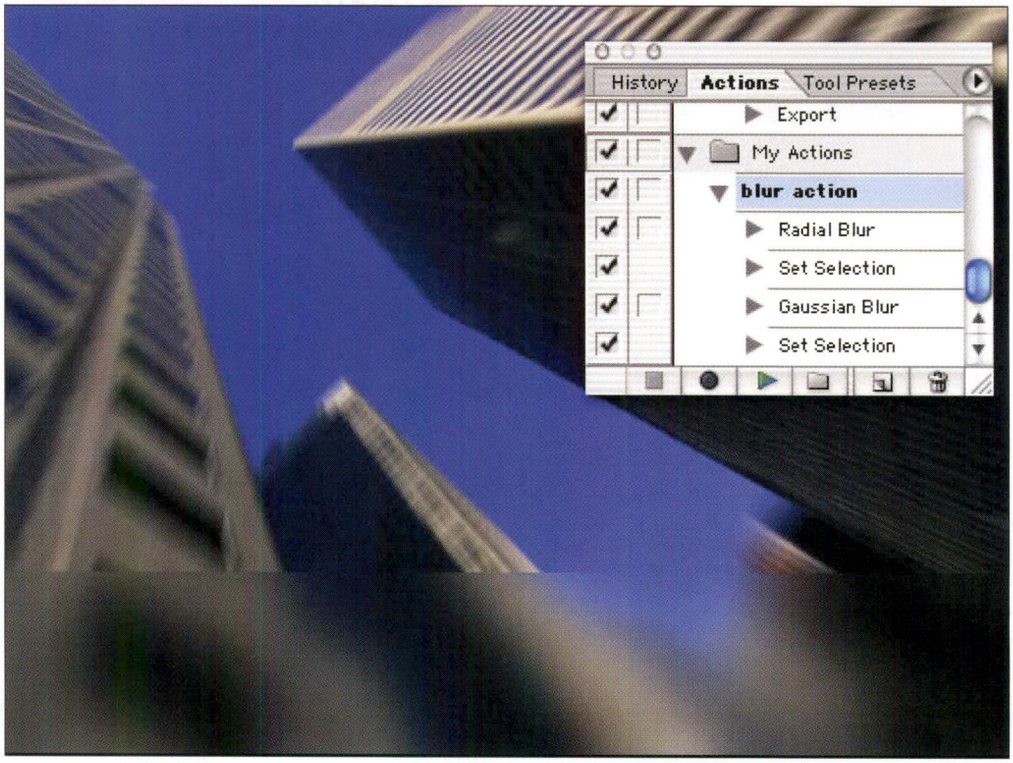
Photoshop's Pattern Generator

DISCOVER THE EASY WAY TO CREATE ORIGINAL TEXTURES IN PHOTOSHOP

When creating textures, you can set up Photoshop to make the process much easier by allowing a section of any background to be instantly tiled, which is a simple way of creating textures for bump maps. Open an image, part of which has an interesting element, and click Pattern Generator in the Filters menu. Create a marquee around part of your selection and click Generate. When you have generated one pattern, try doing the same again and overlaying two layers using blending modes and rotating one layer by 90 degrees for some interesting results.



Photoshop's Pattern Generator lets you easily create textures for both imaging and 3D projects



You can easily create and record your own Actions, which will save you time and effort in the long run

Grid turned on, which is easy to overlook. Go to the View menu, select Perspective Grid and turn on Show. Now move the object to the grid where you want it and make sure the Perspective tool is picked. Select the object, keep the mouse held down and press one of the arrow keys – up and down for a horizontal perspective and left or right for a vertical perspective.

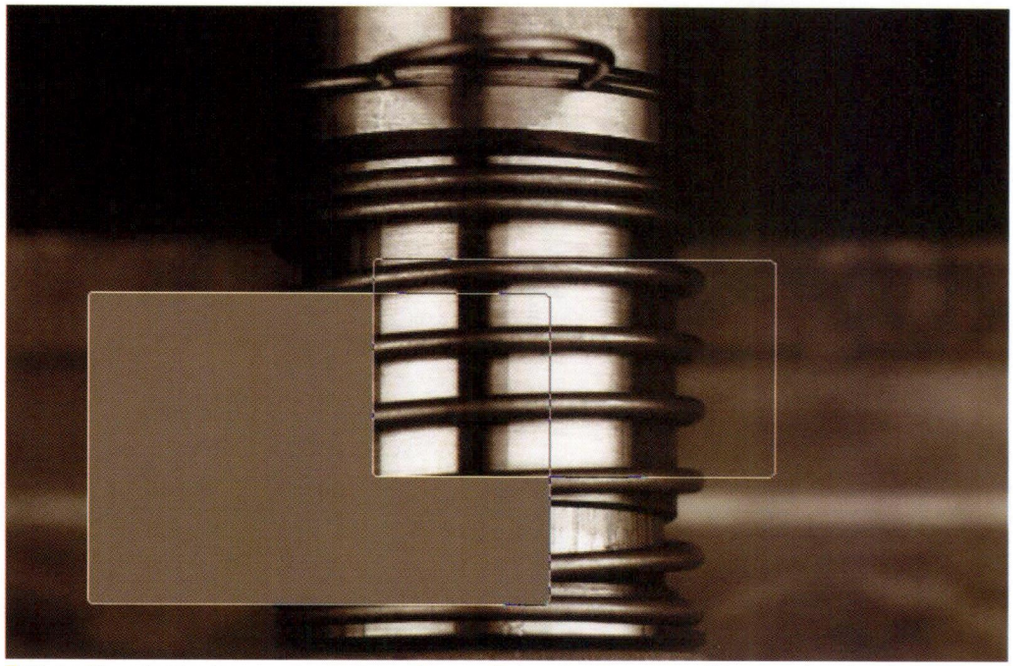
PHOTOSHOP AND VECTORS

Q I am trying to get to grips with the Vector tools in Photoshop but seem to be having difficulty. I want to cut one shape out from another, as you can do in Illustrator, but I don't want to have to load Illustrator if Photoshop can do it.

Andy Murray

A Photoshop can indeed handle this, but the problem most people have is creating two vector shape layers when you actually need to work on the same one.

First of all, draw the shape with one of the Vector Shape tools. Once you have your shape sorted out, go to the context-sensitive bar above your image and click on Subtract From Shape Area. You can now create another shape on the same layer and, where the two shapes intersect, the second shape will be cut out from the first.



When cutting out vector shapes, you can create two shapes, and where they intersect one will be cut out from the other

CREATIVEPRIMER

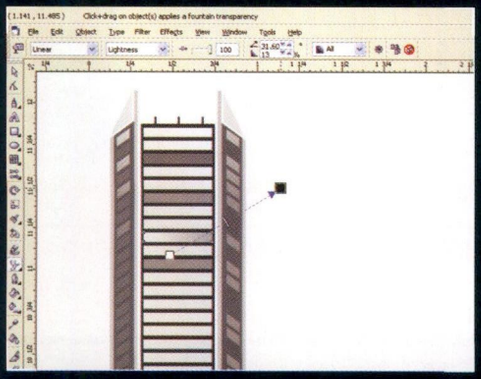
Expand my CorelDraw toolbox

Q I'm trying to create a cool illustration using my trusty copy of CorelDraw, and I'm having difficulties. I've been using this software for years, but I've never really put it to its maximum use, and I'd love to start getting to know some of the advanced tools that the professionals use to build fantastic images. Although I can do the basics, I feel I'm not making full use of CorelDraw's full potential.

If you could give me any pointers, that would be greatly appreciated.

Peter Groom

A Although it still doesn't get the same acclaim as Illustrator and FreeHand, CorelDraw has all the tools you need to fashion ultra-cool vector art. See the steps below to find out three drawing tools that should put your mind at rest.

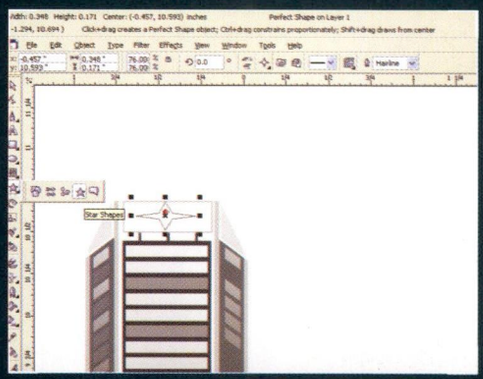


1: Transparency tool

The Transparency tool, (wine glass on the left menu), offers blending features and can add more detail to your illustration. Once an object has been selected, you can use the upper menu to alter the Operation, the Midpoint and the Target, to name a few.

2: Interactive Fill tool

The Interactive Fill tool (paint bucket with gradient) will add more detail through various levels of colour gradients. Once an object has been selected, the user can select the Fill Type, the Midpoint and also the colours of the gradient. This is well worth getting to grips with.



3: Basic Shapes tool

Corel comes with some basic shapes to add further detail to your illustrations. From your left side menu you can select basic shapes and add further details to these using the upper menu. You can then covert the shape to curves (Control and Q) and further manipulate.

CVS INTERNATIONAL

RELIABLE, EFFICIENT & PROFESSIONAL WITH EXTREMELY COMPETITIVE PRICES

CALL NOW

0800 018 9280

VIDEO, DVD & CD DUPLICATION

Duplicate from any master in any quantity
PAL, NTSC & SECAM standards conversion
Wide variety of packaging available

DVD AUTHORING & ENCODING

Encoding to MPEG2 from any video format
Personalised menus and chapter points
Archive your home movies onto DVD

FILMING & PRODUCTION

All aspects of production catered for
Complete project management
Multi-camera live events

NON-LINEAR EDITING

Realtime digital NLE suites for hire
Very competitive hourly rates
3D graphics and effects

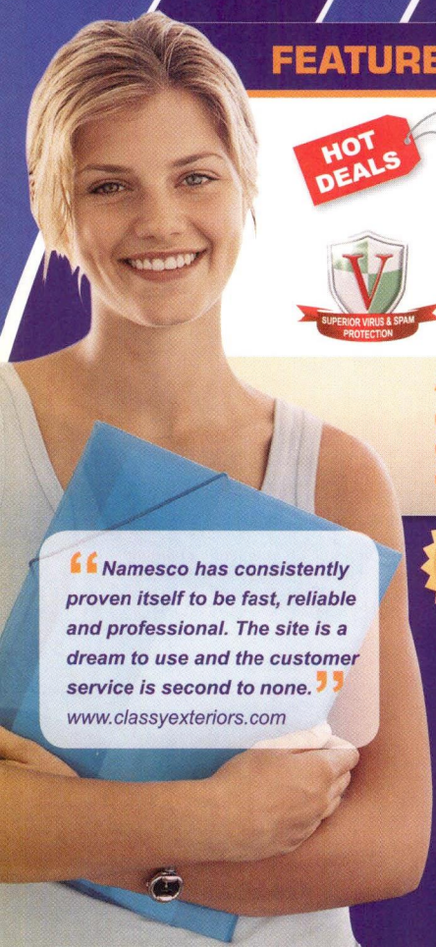
DVD VIDEO

www.cvsinternational.co.uk

BRANCHES IN LONDON, ESSEX, KENT & SUFFOLK

Head Office: Tallon House, 20 Tallon Road, Hutton Industrial Estate, Brentwood, Essex, CM13 1TJ

BEST CHOICE WEB HOSTING



"Namesco has consistently proven itself to be fast, reliable and professional. The site is a dream to use and the customer service is second to none."
www.classyexteriors.com

FEATURE RICH PACKAGES

HOT DEALS

FREE SET-UP - NO CONTRACT
FREE DOMAIN NAME*
FREE ADVANCED WEB-TOOLS

SUPERIOR VIRUS & SPAM PROTECTION

from £4.99 per month

All-inclusive pricing includes:

- Comprehensive control panel
- FREE expert advice and support
- Powerful web-based email

Features	StartUp	StartUp+	Business	Business+	Enterprise	Enterprise+
Web Space	100MB	200MB	500MB	700MB	1000MB	1500MB
POP3 Email Accounts	5	10	25	50	100	200
Monthly Bandwidth	2GB	5GB	10GB	15GB	20GB	30GB
MySQL Databases	-	2	-	5	-	10
SSL Certificate	-	✔	-	✔	-	✔
PHP & ASP (Chillisoft)	-	✔	-	✔	-	✔
FrontPage Extensions	-	✔	-	✔	-	✔
E-commerce Software	-	✔	-	✔	-	✔
Virus & SPAM Filters	✔	✔	✔	✔	✔	✔
Powerful Webmail	✔	✔	✔	✔	✔	✔
Auto Responders	✔	✔	✔	✔	✔	✔
Control Panel	✔	✔	✔	✔	✔	✔
Network Monitoring	✔	✔	✔	✔	✔	✔
Visitor Statistics	✔	✔	✔	✔	✔	✔
CGI Perl, SSI	✔	✔	✔	✔	✔	✔
Firewall Security	✔	✔	✔	✔	✔	✔
FREE Web Tools & Scripts	✔	✔	✔	✔	✔	✔
SMTP Server	✔	✔	✔	✔	✔	✔
Daily Backups	✔	✔	✔	✔	✔	✔
Per Month	£4.99	£7.99	£13.99	£16.99	£21.99	£24.99
Pay Per Annum	£49.99	£89.99	£149.99	£189.99	£249.99	£289.99
Pay 2 Years SAVE 15%	£89.99	£159.99	£274.99	£349.99	£459.99	£529.99

SUPERIOR IN-HOUSE SUPPORT

GUARANTEED 100% SATISFACTION GUARANTEED

Total Peace of Mind

Not only will your services benefit from 24/7 network monitoring and daily backups, they will be hosted on our super fast and secure Linux server cluster. Located at Telehouse (London), the largest and most successful Network Operation Centre (NOC) in Europe, your site will benefit from being situated directly on the Internet backbone and the home of the London Internet Exchange (LINX), ensuring accelerated communications, total efficiency and security.

BETTER BROADBAND from £19.99 per month

DOMAIN REGISTRATION from £4.99 per annum

Order Online
www.names.co.uk

Call us on
0870 120 8888

NAMESCO
WWW.NAMES.CO.UK LIMITED

Namesco Limited. Est. 1996. Britannia Court, 5 Moor Street, Worcester. WR1 3DB Prices quoted exclude VAT at 17.5%. Cheques and major credit/debit cards accepted. *Offer applies to .co.uk, .me.uk and .org.uk domains only.

Create. Store. Backup. Go.

LACIE

LaCie USB or FireWire Hard Drives

- Design by F.A. Porsche - only 11.2 x18.8 x3.5cm
- Sleek, robust enclosure - portable & stackable
- Silent no-fan operation with metal base cooling
- 7200rpm ideal for DV Video or multitrack audio
- FireWire or USB2.0 versions - cables included
- Compatible with Windows® backup utility
- 2 years manufacturer's warranty as standard

Available Models Include:
FireWire - 80GB, 160GB, 200GB, 250GB
USB2.0 - 80GB, 160GB, 200GB, 250GB

LaCie Triple Interface, FireWire 800 'd2' Hard Drives

- Sleek, aluminium robust case
- 7200rpm ideal for DV Video
- Fast FireWire 800'Extreme' up to 84MB/s sustained
- FW 400, USB2.0 & FW800 (all cables incuded)
- Compatible with Windows® backup utility
- 2 years manufacturer's warranty as standard

Available Models Include:
80GB, 120GB, 160GB, 200GB, 250GB, 320GB, 400GB, 500GB, 1000GB,

LaCie Photon LCD Monitors

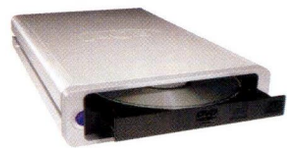
- DVI and VGA connectors on TFT/LCD
- Highest specification LCD & CRT monitors
- Photon 20 - resolution 1600x1200 (maximum)
- Photon 20 - responce time 16ms
- Photon 20 - dot pitch 0.25
- Photon 20 - contrast ratio 400:1
- 3-year advance replacement warranty

Available Models Include:
Photon LCD/TFT 19"; Photon LCD/TFT 20.1"
Electron Blue CRT 19", Electron Blue CRT 22"

LaCie USB/FireWire 2.5" MobileDrives

- Ultra-portable - only 7.6 x12.9 x1.7cm & 200g
- USB 2.0 and/or FireWire interface - cables included
- AC adapter free - powered by USB or FireWire
- Ideal for notebook/laptop users as mobile storage
- Sleek, robust enclosure - design by F.A. Porsche
- Compatible with Windows® backup utility
- 2 years manufacturer's warranty as standard

Available Models Include:
USB2.0 - 40GB, 60GB, 80GB, 100GB
FireWire & USB 2.0 - 40GB, 60GB, 80GB, 100GB



LaCie FireWire or USB DVD+/-RW's & CD-RW's

- Double Layer DVD up to 8.5GB capacity
- Dual format DVD+/-RW (and CD-RW)
- Super fast write and re-write speeds
- Bundles Include DVD authoring software
- FireWire and/or USB 2.0 (all cables included)
- 2 years manufacturer's warranty as standard

Available Models Include:
DVD+/-RW 16x4x16x Double layer & CD-RW ;
CD-RW 52x32x52x

LaCie AIT Tape Backup Drives

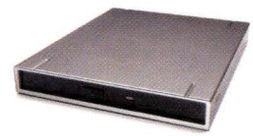
- Sturdy, stackable, rackable aluminium design
- Cross-platform convenience
- Easy data sharing and exchange
- Expandable, scalable technology
- AIT available in FireWire, USB 2.0 and SCSI
- Professional backup software included
- 2 years manufacturer's warranty as standard

Available Models Include:
FireWire & USB: AIT1 35/90GB;AIT2 50/130GB;
SCSI: AIT3 800/2080GB 8 Slot Library

LaCie DataBank 1.8" Hard Drives

- Tiny size - only 6.3 x11.1x1.6cm & 137g
- FireWire and/or USB 2.0 versions - cables included
- AC adapter free - powered by USB or FireWire
- Sleek, compact & robust - design by F.A. Porsche
- Ideal for notebook/laptop users as mobile storage
- Compatible with Windows® backup utility
- 2 years manufacturer's warranty as standard

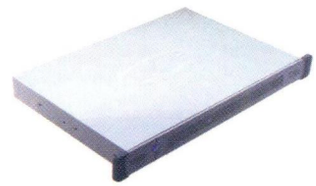
Available Models Include:
USB2.0 - 20GB, 40GB
FireWire & USB2.0 - 20GB, 40GB



LaCie Mobile FireWire or USB DVD+/-RW's & CD-RW's

- Double Layer DVD up to 8.5GB capacity
- Dual format DVD+/-RW (and CD-RW)
- AC adapter free - powered by USB or FireWire
- Ideal for notebook/laptop users as mobile storage
- Sleek, robust enclosure - design by F.A. Porsche
- 2 years manufacturer's warranty as standard

Available Models Include:
Mobile 8x DVD+/-RW Double layer & CD-RW
Mobile 24x24x24x CD-RW 8x DVD Combo



LaCie Ethernet Disk (Network NAS Storage)

- Share data among as many as 25 users
- Easily administered via any web-browser or http/ftp
- Quick and simple installation
- Microsoft® Windows XP® Embedded
- Expandable through USB and FireWire
- For Windows®, Mac OS®, Linux and UNIX
- 2 years manufacturer's warranty as standard

Available Models Include:
80GB; 160GB, 250GB, 500GB

LaCie products are available from leading resellers - **Please visit www.lacie.com/uk**
E-mail: info.uk@lacie.com
E&OE Oct 04

Digital Creative Arts special edition

On your free CD

Discover how to get the most from this issue's packed CD

Technical specs

Important information

By running this disc it implies that you agree to the following terms and conditions. Please note for the purpose of the statement below the term 'disc' refers to the actual disc itself and all the contents included within the compilation, such as software trials, shareware and freeware software and tutorials.

You run this 'disc' at your own risk and in no event will Highbury Entertainment Limited accept liability or be held responsible for any damage, disruption and/or loss to data or computer systems as a result of using this 'disc'. Highbury Entertainment Limited makes every effort to ensure that the 'disc' is delivered to you virus-free, however we strongly recommend that you run a virus checker over the 'disc' before use. We also recommend that you have an up-to-date backup of your hard drive before using this 'disc'. At the time of production, all hyperlinks on the 'disc' direct to the intended destination, we cannot however guarantee that at the time of use these hyperlinks direct to that intended content, and, as we have no control over the content on such sites, we do not accept any liability for content that may appear as a result of visiting these hyperlinks. Some software on this disc may be Shareware, which means that if you continue to use the program you should register it with the author. Freeware software can be used free of charge. Trial versions of software are either time-limited (eg limited use of 30 days before becoming unusable) or have some functions/features disabled.

Loading the CD

WINDOWS

We support Mac OS X unless otherwise stated

MINIMUM REQUIREMENTS:

Screen resolution of 1,024 X 768 or higher.
Preferably with Macromedia Flash Player 5 or higher, Internet Explorer installed.
The CD-ROM interface should autorun once entered into your CD Drive, however, if it does not please follow the instructions below.
1. Double-click 'My Computer'
2. Right-click on your relevant CD drive and select 'Open' from the drop-down list.
3. Read the readme.txt if present to find out which file you need to launch to run the interface. Note this file is normally 'Start.exe', but there may be exceptions.
If you have problems running the interface, all of the contents are available on the disc and can be reached by following the method above and opening the relevant folders (ie Software folder for all of the software).

Missing, faulty or damaged disc

In the event that your CD or DVD has arrived to you faulty or damaged in any way, please contact the address below for a free replacement. Be sure to state the magazine title, issue number and your full name and postal address with any correspondence.

Cover Disc Returns
Highbury Entertainment Limited
Paragon House
St Peters Road
Bournemouth
BH1 2JS

Tel: 01202 200200
Email: subs@paragon.co.uk

Similarly, you can contact this same address if your disc is missing when you purchase the magazine.

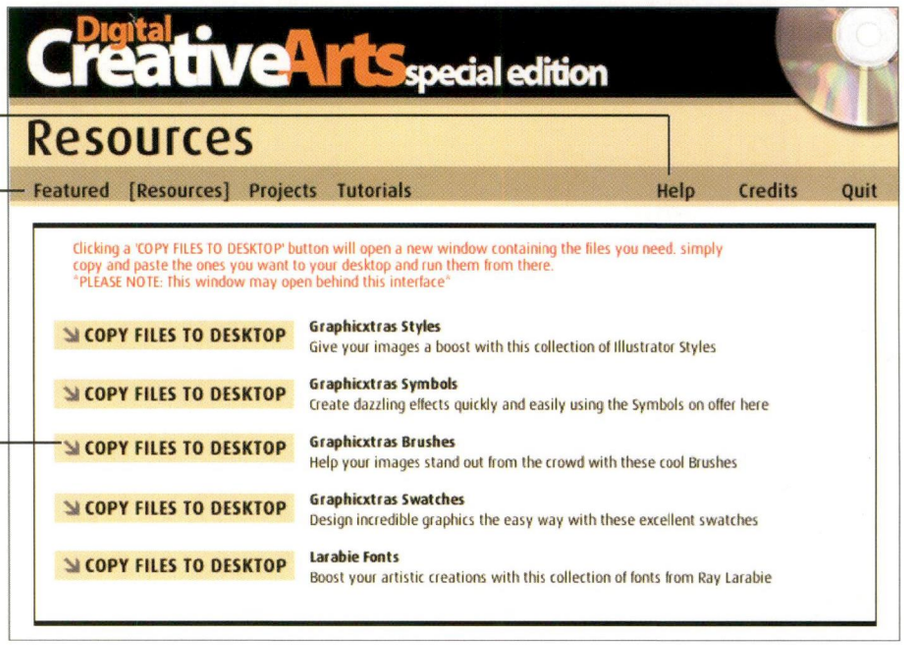
How to use your free CD

Pop your CD-ROM into the optical drive of your Mac or PC, and you'll see the interface pictured below appear. Here, we give you the full rundown on what you can expect to find on your disc

This link provides details about how to get technical support for your disc

Navigate through the categories on the CD-ROM by clicking the links on this menu

The main software in each category will appear in this window


Digital Creative Arts special edition
Resources
Featured [Resources] Projects Tutorials Help Credits Quit
Clicking a 'COPY FILES TO DESKTOP' button will open a new window containing the files you need. simply copy and paste the ones you want to your desktop and run them from there.
PLEASE NOTE: This window may open behind this interface
COPY FILES TO DESKTOP
Graphicxtras Styles
Give your images a boost with this collection of Illustrator Styles
COPY FILES TO DESKTOP
Graphicxtras Symbols
Create dazzling effects quickly and easily using the Symbols on offer here
COPY FILES TO DESKTOP
Graphicxtras Brushes
Help your images stand out from the crowd with these cool Brushes
COPY FILES TO DESKTOP
Graphicxtras Swatches
Design incredible graphics the easy way with these excellent swatches
COPY FILES TO DESKTOP
Larabie Fonts
Boost your artistic creations with this collection of fonts from Ray Larabie

Experiencing difficulty with your CD? Don't worry, our multimedia team can help

GETTING HELP BY EMAIL

Digital Creative Arts Special Edition provides technical support only with using the CD. If you run into any problems you can email our helpdesk team at **cdhelp@digitalcreativearts.co.uk**

GETTING HELP BY TELEPHONE

Digital Creative Arts Special Edition operates a limited telephone support service. Our CD helpline is open every Wednesday between 2pm and 6pm only. Call **01202 200259** for assistance.

GraphicXtras resources

Give Illustrator and FreeHand even more power with the help of over 160 stunning utilities

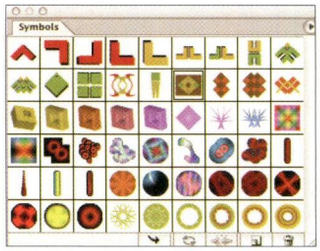
Programs like Illustrator and FreeHand are quite rightly hugely successful among digital art professionals across the globe, mainly because of the wealth of functionality and options they afford.

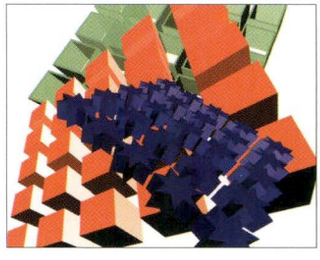
Non-expert users often find it difficult to get the most out of software like this, discovering that the dreaded blank document can lead to panic attacks and an abject lack of inspiration.

Thankfully, the nice people at GraphicXtras have offered to cure your creative block once and for all. The assembled mix of brushes, symbols and styles should make it much easier to turn your blank Illustrator file into something the professionals would be proud of.

Simply open each file in Illustrator, and you'll be presented with your very own 'starter kit' – a set of shapes and styles incorporated into the Illustrator and FreeHand interfaces to make your life a whole lot easier. Forget about starting from scratch, and instead draw your inspiration from the stunning tools you'll find here.

Although we've rounded up more than 160 of GraphicXtras' finest, this is just a tiny fraction of the amazing resources available at **www.graphicxtras.com**. Whether you're a vector expert or a graphics guru, you're bound to find something to help you create better artwork from the masses of resources and utilities on offer.





QuixelVideo tutorials

ONE HOUR OF QUALITY VIDEO TUITION TO BOOST YOUR ILLUSTRATOR KNOW-HOW

Getting the most from Adobe Illustrator can often be a difficult task – this stunning graphics package may be amazingly comprehensive, but it's all too easy to find yourself lost among the mountain of features in your first ventures with the software.

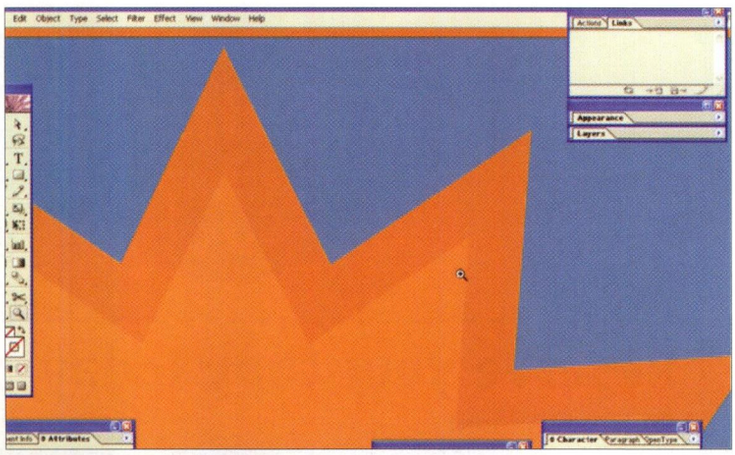
We've found salvation for your Illustrator confusion, however, and it comes in the form of one hour of advanced video tuition from the fine people at QuixelVideo.

Renowned for its range of high-quality video tuition, QuixelVideo boasts experts in everything from Dreamweaver through to Flash and Illustrator. We've secured 60 minutes of dedicated Illustrator advice, which talks you through the process of creating Web graphics in Adobe's killer vector package.

Even if you're not a Web designer, you should find more than enough in the way of expert help to guide you through your first Illustrator steps. What's more, advanced users will find that the specialist knowledge imparted here is the perfect antidote to stagnant design and running out of ideas in general.

Although the video tutorials were completed on the PC version of Illustrator, all video files are in QuickTime format, so Mac users can view the walkthroughs just as well as their PC counterparts.

So, whether you're an Illustrator newbie or an old hand at vector art, it's well worth setting aside an hour of your life to follow the professional advice imparted by QuixelVideo. If you want more information on the company, check out its Web site at **www.quixelvideo.com**.



Over 300 cool fonts

GIVE YOUR NEXT DESIGN PROJECT A ROCKET WITH THIS SELECTION OF FANTASTIC FONTS

When was the last time you saw a stunning piece of advertising artwork or a cool flyer ruined by a rubbish font? Never, that's when – and that's because professional designers always stock up on the best fonts to boost their images the easy way.

Don't worry if you can't afford to splash out on expensive font families, as we've rounded up some of the coolest fonts on the Net to kick-start your next design project.

Ray Larabie is renowned throughout the design world for the sheer volume of his font output – well over 250 at the latest count. What's more, as a veteran font-maker, all his typefaces are of the highest quality, and offer you a range of design options whatever project you're working on. To check out more on this font legend, and see if he's

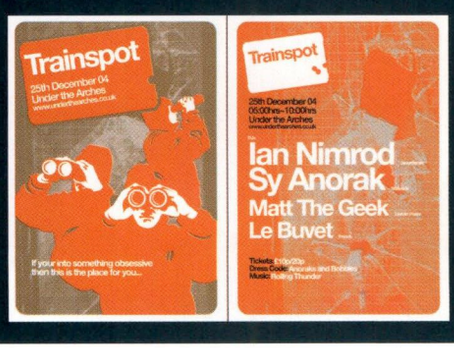
uploaded yet more fonts since we went to press, check out his site at **www.larabiefonts.com**.

Once you've exercised your font power to the limit, why not check out our set of picture typefaces from Dingbat Depot (**www.dingbatdepot.com**). As the name suggests, this is a selection of dingbat-style fonts – picture-based fonts that can often become the starting point for complex design projects. With over 30 on offer here, there's more than enough to boost your illustration output.

Digital Creative Arts Special Edition project files

All the files you need to follow our expert projects have been included on your jam-packed CD – that's 11 projects written by illustration professionals

08-14 Create the cover
28-34 Impact illustration in Illustrator
36-39 Ink and Illustrator
40-45 Create futuristic landscapes
46-49 Different strokes and textures
50-54 Create CorelDraw comrades
64-69 Create your own flyer
70-73 Get to grips with FreeHand
74-77 Master vector illustration
78-83 Create digital sci-fi art
84-88 Get started in comic-book art



Next month Digital CreativeArts Special Edition...

PHOTOSHOP

Discover the tricks behind the Photoshop techniques used by the professionals to create amazing digital art in minutes

EXPAND YOUR DIGITAL ART HORIZONS

EXPERT TUTORIALS INCLUDE:

- Photo manipulation – the next generation. Follow our expert workshops on turning photos into art
- Professional illustrators show you how to fashion amazing montages using Photoshop's functions
- Learn the drawing techniques that will have you creating stunning artwork in no time
- 100 pages dedicated to turning you into a Photoshop master

On Sale 13 Jan 2005

Reserve your copy today

Dear Newsagent,

Please reserve a copy of *Digital Creative Arts Special Edition* for me when it comes out on 13 January 2005

Name .....

Address .....

.....

.....

Telephone number .....

To the newsagent:

Digital Creative Arts Special Edition is published by Highbury Entertainment Ltd: **01202 299900**

Call our hotline now on **0870 444 8682** to reserve your copy and avoid disappointment. Alternatively email **subs@paragon.co.uk**

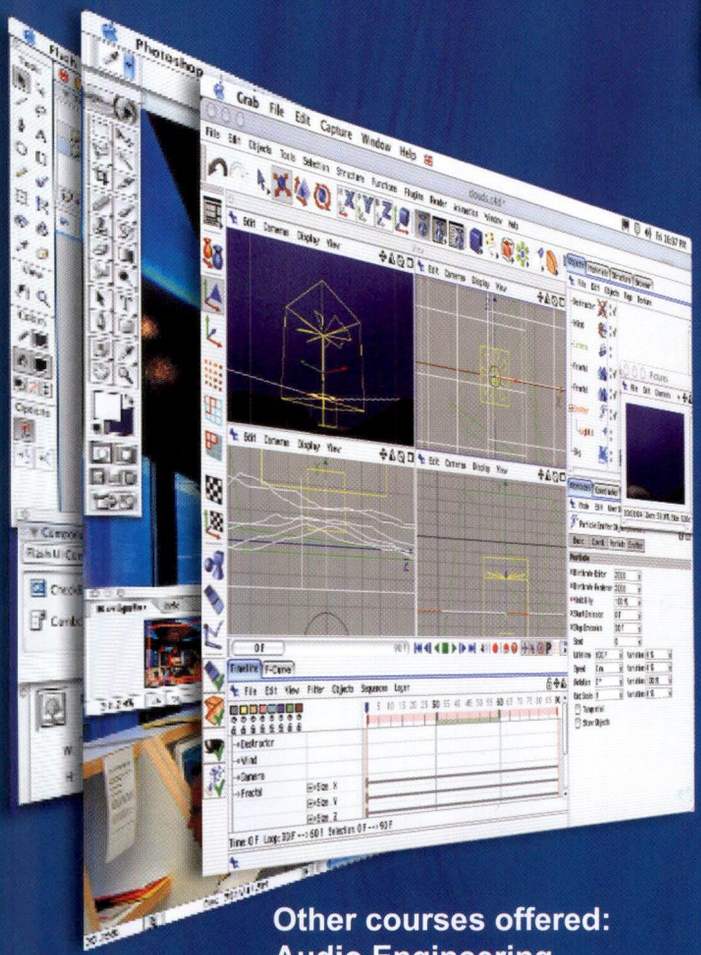
PROFESSIONAL TRAINING

NEXT INTAKE SPRING 2005

Courses:

Creative Media Diploma
BA (Hons) Multimedia Arts*
Web Design - Graphics - Authoring - 3D

Digital Film Making Diploma
BA (Hons) Film Making*
Camera Operation - Editing - Special FX - Directing

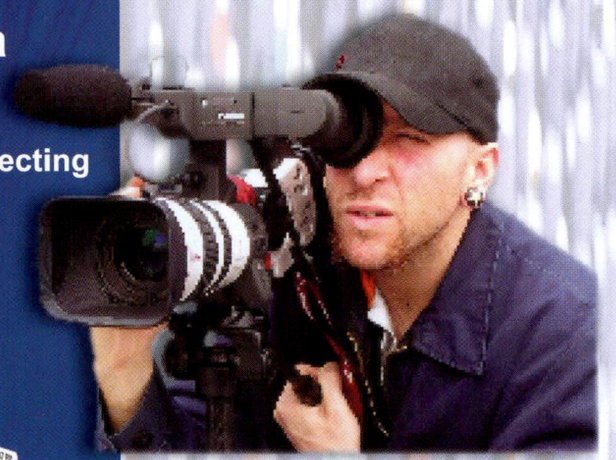


Other courses offered:
Audio Engineering
Electronic Music Production

*Degree programmes validated by Middlesex University

Training for a career in the Media Industry

- Over 40 Schools Worldwide
- International qualification
- Successful graduates
- Hands-on training
- Professional equipment
- Individual practical time
- Facilities exclusive for education
- Full and part time courses

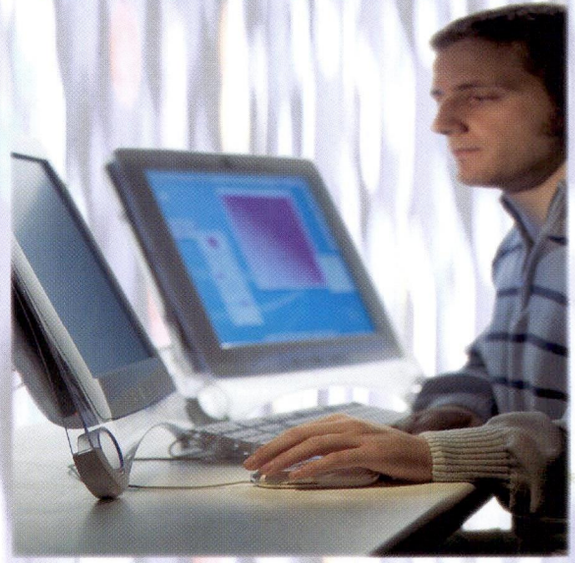


LONDON
United House
North Road
London N7 9DP
020-7609 2653

LIVERPOOL
Ground Floor
Wellington Buildings
The Strand
Liverpool L2 0PP
0151-255 13 13

GLASGOW
85-87 Portman Street
Kinning Park
Glasgow G41 1EJ
0141-429 1551

SAE INSTITUTE
www.sae.edu



DIGITAL VILLAGE

Incorporating
Music Village Education

Introducing a superb range of multimedia solutions...

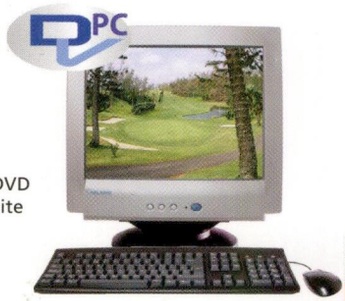
DV PC PINNACLE Liquid Edition System...

Professional video editing and DVD authoring in one package

talk to the **deal makers**

Liquid Edition includes DVD authoring & has multi-site licencing prices.

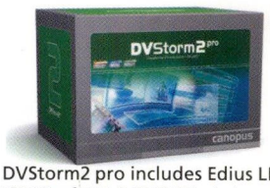
PINNACLE SYSTEMS



Fully Configured
£1429.99 inc. VAT

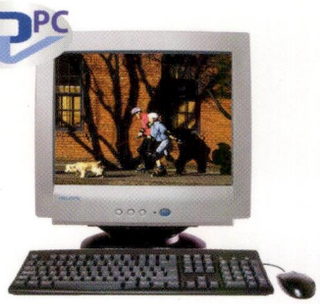
DV PC CANOPUS DVStorm2 Pro System...

Launch your next video production with DVStorm2 Pro realtime production studio



DVStorm2 pro includes Edius LE, MPEGCraft LE & DVD Workshop SE.

canopus



Fully Configured
£1769.99 inc. VAT

Apple Mac Solutions

A wide range of Mac systems designed around your needs

Apple Solution Experts

talk to the **experts**

Speakers.....

Active 2-way reference studio monitor (pair) with surprisingly large frequency response.

Behringer Truth

£220.00

Mixers....

Great-sounding 6-channel mixer with genuine Mackie-designed mic preamps.

Tapco 6306

£69.99

Headphones...

Industry standard location and studio monitoring headphones.

Beyer DT 100

£79.99

Microphones...

save 56%

Fantastic sounding mic at a fraction of the original price.

Groove Tubes GT55

£129.99

Contact us at....

Birmingham 0121 687 4777
Bristol 0117 946 7700
Southampton 023 8023 3444
Barnet 020 8440 3440
Education 01708 771950

Massive range of PC & Mac Video packages at superb, low prices.
Special education deals also available....please call 01708 771950.
Hundreds more deals online.... visit www.dv247.com for all the latest prices.